BRUCE JENNER The Scoop on His New TV Show

MAY 8, 2015 • #1362

Entertainment WEEKLY

YOUR ACA-MAZING GUIDE TO ***PITCH PERFECT 2***

"I'M PRETTY SURE I'M THE HOT ONE."* –Fat Amy AS PLAYED BY REBEL WILSON

THE Pitch IS BACK!

- THE NEXT "CUPS"
- THE NEW SCENE-STEALERS
- A FAT AMY SPIN-OFF? (YES, PLEASE!)

*EDITOR'S NOTE: YOU TOTALLY ARE!

/DudePerfect + 4,493,002 Fans

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The Must List

1 I AM BIG BIRD: THE CAROLL SPINNEY STORY

Spinney, who has played *Sesame Street*'s biggest kid since 1969, gets the *Being Elmo* treatment with this intimate documentary about his life as everyone's favorite fowl. *(Not Rated)*

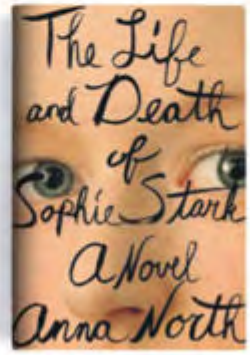
Caroll Spinney

2 THE WATERFALL, My Morning Jacket

The Louisville, Ky., rockers return with what might be their richest record yet: sprawling, country-flecked anthems and dreamy ballads custom-built for drifting down a river on a hot summer day.

3 THE LIFE AND DEATH OF SOPHIE STARK, by Anna North

Filmmaker Sophie Stark is a creative genius who exploits the lives of friends and family for her art, ignoring the wreckage she leaves in her wake. Told from the perspectives of those loved ones, North's novel explores the limits of eccentricity.



4 PENNY DREADFUL

Season 2 of the heady/kinky/bloody-good horror saga has it all: werewolves, witches, sinister puppets, timely politics. It's the perfect fix for *American Horror Story* withdrawal. *(Showtime, Sundays, 10 p.m.)*

MY MORNING JACKET: DANNY CLINCH; *PENNY DREADFUL*: SHOWTIME (2)

Illustration by **JESSE LENZ**

5 "INFINITY," Mariah Carey

Everything '90s is new again on Mimi's latest, a throwback to her early glory days with a sweetly syncopated hook and a kiss-off chorus—"I was yours eternally/ There's an end to infinity"—that should leave Nick Cannon crying into his cornflakes.

6 FAR FROM THE MADDING CROWD Carey Mulligan stars as a fiercely independent heroine faced with three suitors (Matthias Schoenaerts, Michael Sheen, and Tom Sturridge) in this adaptation of Thomas Hardy's Victorian-set novel. *(Rated PG-13)*

7 "WET DREAMZ," J. Cole The canine stars of the video for Cole's retro-soul rap jam are so freaking cute they should have their own calendar. But they're not just pretty faces: The clip's puppy-love story line lets them show off some serious Streep-level acting chops.

8 FREE COMIC BOOK DAY

Find comic-book stores to be oddly intimidating? Here's your in: On May 2, participating shops across the country will spread the nerd love by giving away nearly 5.6 million books to visitors, whether they're long-time fans or comics newbies.

9 I TAKE YOU, by Eliza Kennedy

In the first big beach read of the season, New York lawyer and bride-to-be Lily Wilder has a hard time staying faithful to her perfect fiancé—but that won't stop this hilarious debut novel from winning you over and warming your heart.

10 KURT COBAIN: MONTAGE OF HECK Surprisingly revealing interviews with Cobain and never-before-seen home movies of the Nirvana frontman with Courtney Love and daughter Frances Bean make this HBO project the most personal music doc in years. *(May 4, 9 p.m.)*

FAR FROM THE MADDING CROWD: ALEX BAILEY; CAREY: TONY BARSON/GETTY IMAGES

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18 Bruce Jenner Diane Sawyer's interview answered so many questions—and opened up so many more. What's next for TV's most fascinating dad? *BY LYNETTE RICE*

20 COVER Rebel Wilson She leads the Barden Bellas back into the spotlight in *Pitch Perfect 2*. Get ready for the aca-pocalypse. *BY TIM STACK*

28 David Letterman As late-night's beloved curmudgeon prepares to throw his final pencil after 6,024 episodes, we asked his friends and guests to share their best Dave stories. *BY DAN SNIERSON*

34 Jane Fonda and Lily Tomlin It's been 35 years since they first teamed up in *9 to 5*. With the duo reuniting on screen for their new Netflix series, *Grace and Frankie*, EW caught up with the longtime friends over brunch. (Warning: This isn't your granny's luncheon.) *BY BILL KEITH*

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ON THE COVER
Rebel Wilson photographed exclusively for EW by Robert Trachtenberg on Sept. 26, 2014, in Los Angeles

STYLING: ELIZABETH STEWART/THE WALL GROUP; HAIR: ROBERT VETICA/ROBERT VETICA SALONS; MAKEUP: MATTHEW VANLEEUWEN/ THE WALL GROUP; MANICURE: LISA JACHNO/LABNAILS; SET DESIGN: WALTER BARNETT/ OPUS BEAUTY; PRODUCTION: BROOKE LUDI PRODUCTION

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IT'S THE FINAL COUNTDOWN David Letterman (seen here hosting *Late Night* in 1982) signs off from *Late Show* on May 20

BETT MANN/CORBIS

Entertainment Weekly at 25

THIS WEEK IN OUR HISTORY...STARRING ROSS, RACHEL, AND THE FRESH PRINCE

FINALES WE FREAKED FOR 20 YEARS AGO

SEASON FINALES ARE ROUGH. They're rough for us viewers, and they're even worse for show creators (see our report on page 12). This week back in 1995, we prepared to say goodbye to our TV friends for the summer with a look at season-ender trends (heavy on weddings, light on logic) and some sneak peeks. From *Friends*' first finale to *Full House*'s last, let's revisit our favorite moments from the summer of '95. —ISABELLA BIEDENHARN

1. Roseanne
In a classic TV switcheroo, Roseanne (Roseanne Barr) imagines the family vacation as an episode of *Gilligan's Island*, complete with appearances by the actual shipwrecked cast.

2. The Fresh Prince of Bel-Air
Gettin' jitters with it? A nerve-racked Will (Will Smith) and Lisa (Nia Long) head to the altar.

3. Friends
When Ross (David Schwimmer) returns from China with a girlfriend just as Rachel (Jennifer Aniston) realizes her feelings for him, the will-they-or-won't-they of the series begins. This was, it should be noted, much to the dismay of executive producer Kevin Bright: "The show is about friends—it's not called *Relationships*," he told EW.

4. Melrose Place
Kimberly Shaw's (Marcia Cross) "demon male alter ego" tries to get her to blow up the apartment complex—as demons do.

5. Full House
Too costly to renew for another season, the sitcom ends with Michelle (Mary-Kate and Ashley Olsen) falling off a horse and briefly developing amnesia.

6. Wings
The night before Joe (Tim Daly) and Helen (Crystal Bernard) marry, Joe gets locked down in a different way—handcuffed to a stripper. Oops.

THE EW REPORT CARD

In our May 11, 1990, issue, we explained our grading system, still in use today. Here's how we, er, make the grade.

A+ A rare and wonderful treat.

A An unequivocal recommendation.

A– An "A" with a noticeable flaw.

B+ Good, with something special that stands out.

B Something you'll be glad you took in, even if it doesn't become a classic.

B– A "B" with a flaw, but still worth your time.

C+ Average, with something that stands out.

C Not good, not bad. A critic's shrug.

C– Not a recommendation, not a pan, just a bigger shrug.

D+ Pretty bad all around, with something that stands out for the good.

D A "D" isn't ambitious and it isn't a success.

D– Sometimes the minus is given to penalize entertainment for excessive violence or sexism.

F An "F" is a condemnation.

ROSEANNE: GETTY IMAGES; *THE FRESH PRINCE OF BEL-AIR*: GARY NULL/GETTY IMAGES; *FRIENDS*: WARNER BROS./PHOTOFEST; *WINGS*: EVERETT COLLECTION; BOYEGA: JASON LAVERIS/FILMMAGIC.COM

Entertainment Weekly

Unleashed

FIND US ON THE WEB, TABLET, RADIO, AND MORE

Radio

***STAR* POWER**
Couldn't make it to the Star Wars Celebration? We've got an audio version of the panel (moderated by EW's Anthony Breznican) with the cast of *Star Wars: The Force Awakens* (including John Boyega, left). The show airs May 4 at 6 p.m. on SiriusXM Channel 105.

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Sweeps

WIN THE *THRONE*
It's your last shot to enter EW's *GoT* Sweepstakes and try to score two passes to "Game of Thrones: The Exhibition," along with airfare and a four-night stay in Paris. Head to *ew.com/sweeps* by May 8 for your chance to win the trip and other prizes.

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The Week's Best Sound Bites

"The king ordered it!"

—Pete (Vincent Kartheiser), defending his ancestor for stabbing a member of the rival MacDonald clan 300 years ago, on *Mad Men*

"You can try, but it only makes it worse. Like those Real Housewives. They try to look young, but they end up looking like a purse that melted in a car accident."

—Julia Louis-Dreyfus, explaining tactics for staving off "the last f---able day," on *Inside Amy Schumer*

"This movie was practically written for you. Well, it was actually written for Jennifer Lawrence. But I read the script and I was like, 'Eff that b! It's all Sara.' "

—Utkarsh (Utkarsh Ambudkar), trying to help Sara (Sara Foster) land a role, on *Barely Famous*

"I wasn't hurt that badly. The doctor said all my bleeding was internal. That's where the blood's supposed to be."

—Jake (Andy Samberg) on *Brooklyn Nine-Nine*

"That channel is all hot blond ladies and old dudes. Every show on Fox News looks like a party scene from *Weekend at Bernie's*."

—Cecily Strong, hosting the White House Correspondents' Dinner

"This is all I want to do all day, every day, for the rest of my life."

—King Tommen (Dean-Charles Chapman), after losing his virginity to Margaery (Natalie Dormer), on *Game of Thrones*

"It's my league finals, and Jay agreed to fill in for our star bowler, Maurice, who's recovering from a groin pull. An actual groin pull. Not the party on Fire Island."

—Cameron (Eric Stonestreet) on *Modern Family*

"Only once, from a young Bing Crosby...type."

—Never-aging Adaline (Blake Lively), after a would-be suitor asks if she's heard his pickup line before, in *Age of Adaline*

"It would not be beyond the realms of possibility that somewhere outside of our own universe lies another, different universe and, in that universe, Zayn is still in One Direction."

—Stephen Hawking, giving hope to fangirls everywhere

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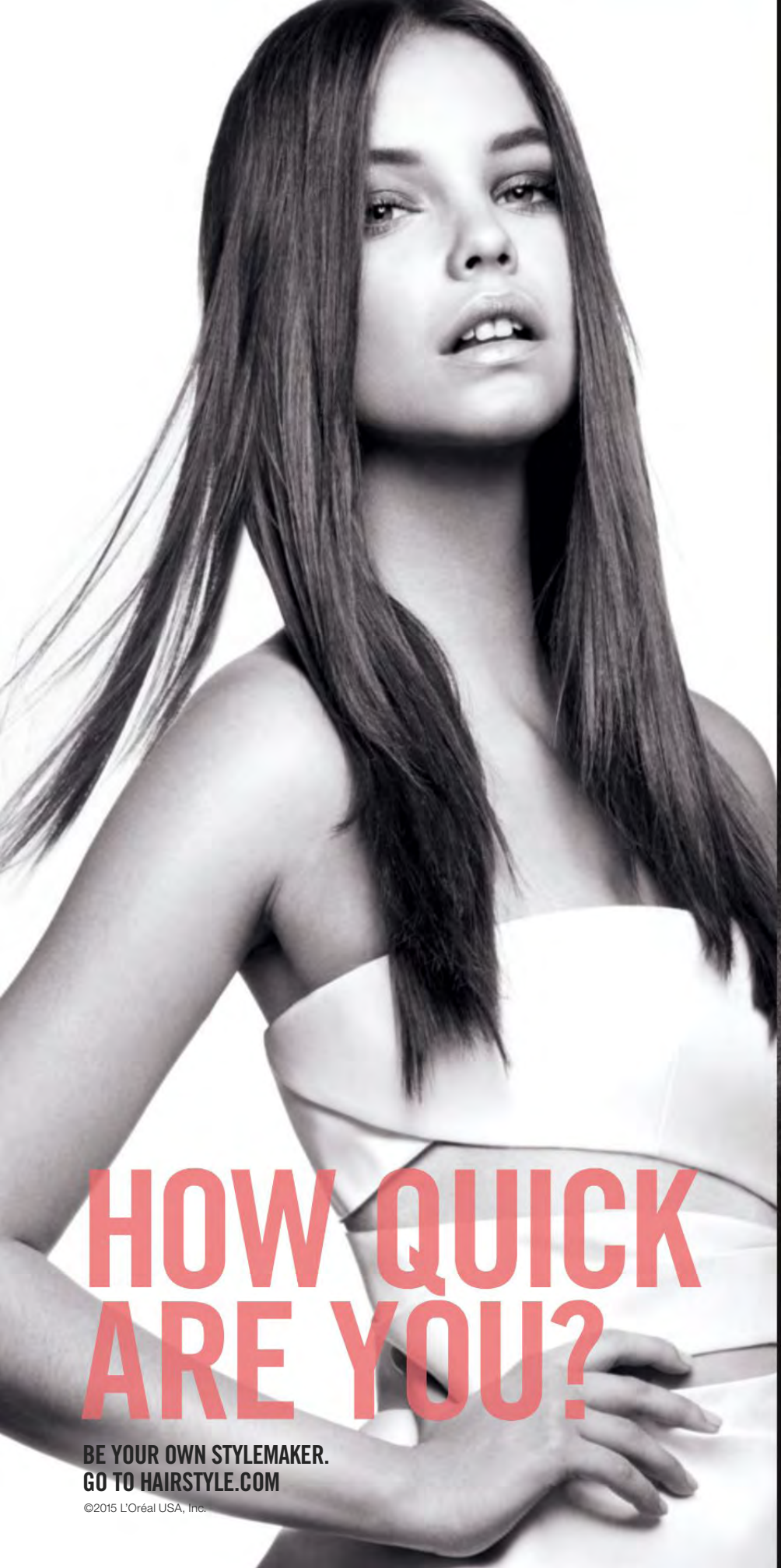

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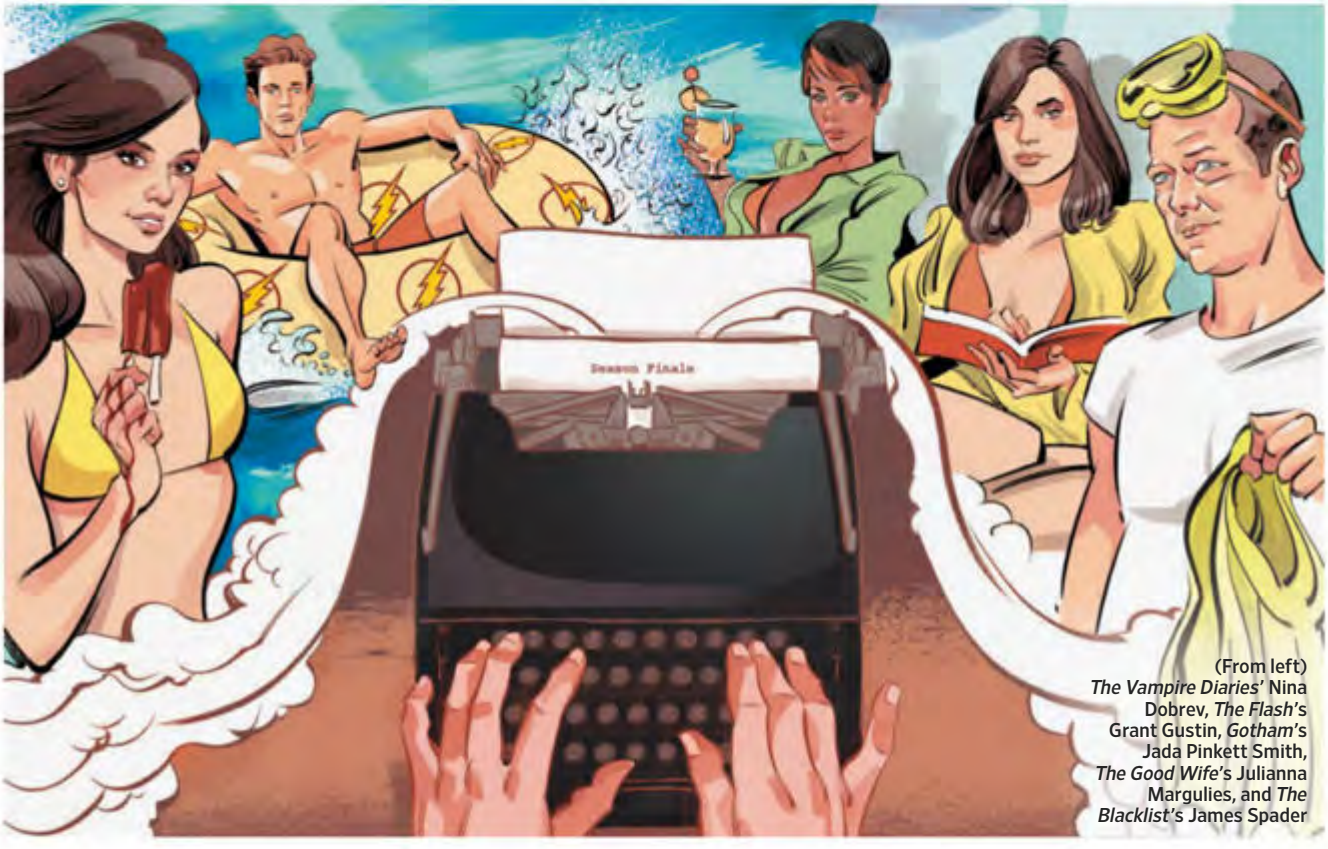
ADVANCED HAIRSTYLE

THE TONY NOMINATIONS BRING ON THE DRAMA [**P.** 14]

News & Notes



(From left) *The Vampire Diaries*' Nina Dobrev, *The Flash*'s Grant Gustin, *Gotham*'s Jada Pinkett Smith, *The Good Wife*'s Julianna Margulies, and *The Blacklist*'s James Spader

How to Write a Season Finale

Think it's difficult to say goodbye to your favorite TV characters for the summer? Try being the ones to send them away.

BY NATALIE ABRAMS

ON MARVEL'S MONOLITHIC aircraft carrier, Chloe Bennet is taking a beating. She's trying to fight off an Inhuman who can replicate herself. (It's not a very fair fight when it's four on one.) On a neighboring stage where *Agents of S.H.I.E.L.D.* is also filming, Clark Gregg is nearly as hopeless as he tries to disarm a teleporter who is bashing the S.H.I.E.L.D. director with crushing blows.

This kind of action can mean only one thing: It's finale season, and these intense, jaw-dropping moments are being created all over town. Be it births, deaths, marriages, resurrections, or returns, network TV's best and brightest showrunners are pulling out all the stops to make their season enders memorable enough to bring fans back in the fall. How do they do it? Here, they give us the rundown.

1 Prepare Early—and Think Big

Forget vacation. Most showrunners will spend their end-of-year break envisioning next season's final image, and ultimately reverse engineer the entire year of

BRADLEY COOPER: SAM JONES/WARNER BROS.

Illustration by **KAGAN McLEOD**

episodes. "If we haven't figured out our finale by the time we start shooting the season, we're in trouble," *Vampire Diaries* and *Originals* boss Julie Plec says. "It's cliché, but weddings, graduations, Founder's Days, vampire cures, and major character exits make for an easy 'big idea' to build a finale around."

2 Give Yourself Wiggle Room

Working backwards, however, can prove difficult—plenty can change between planning and fruition. "We always give ourselves permission to deviate from the plan," *Arrow* EP Marc Guggenheim says. "We're trying to leave ourselves open for last-minute inspirations." Or last-minute disruptions. For Plec, season 2 of *The Vampire Diaries* got tricky when the network unexpectedly ordered an extra hour. "Suddenly we had to fill out an additional episode's worth of space," she says. "We ended up making our penultimate show feel very season-finale-esque, and our finale became an emotional resolution to everything that had happened. You have to roll with situations like that."

3 Sweat the Exits

This season has seen a sizable number of series regulars exit their roles, creating a herculean task for writers who must meet fan expectations. "[It's] an extreme amount harder because the audience can't help but be disappointed," *The Good Wife* showrunner Robert King says, referencing the recent uproar surrounding fan favorite Archie Panjabi's departure.

And with major plot points comes major potential for spoilers, leaving showrunners to do damage control when news leaks early. "It's definitely a bummer because we work so hard to craft these stories and then one little thing gets leaked out and then it's like, 'Oh, that was the entire ending of season 10. Awesome. Great!'" says *Criminal Minds* showrunner Erica Messer.

Of course, it's important to entertain and surprise the audience even when the information is already out there. *Gotham*'s Bruno Heller has firsthand experience with that: Jada Pinkett Smith herself revealed to fans that she won't be back for season 2 of *Gotham*. "Businesswise, it bums out the process," Heller says. "But for me personally, all publicity is good publicity."

And sometimes the best strategy is to get ahead of the news cycle. Plec knew it would be a betrayal not to clue fans in to the fact that *Vampire Diaries* leading lady Nina Dobrev was exiting after six seasons, so the actress shared the news with followers and fans via Instagram. "We came up with the idea of announcing it prior to the last run of episodes so [they] would feel like a countdown," Plec says. "There are good twists and turns, and then there are just cruel and terrible, terrible secrets."

The Good Wife

4 Follow the Story—Off the Cliff and Beyond

With a cliff-hanger, the trick is to set impossible stakes that will leave fans scratching their heads over where the show could go—which is practically mandatory over in ABC's Shondaland. "[Shonda Rhimes] says she writes herself into a corner and she sees what happens," says *How to Get Away With Murder* creator Peter Nowalk. "If she hadn't shown me that, I would've thought I needed to know everything." The ultimate goal is shock value. "If it surprises me, we grab on," *Blacklist* boss Jon Bokenkamp says. "We'll do backflips to embrace a good twist."

5 Stick the Landing

"In some ways, the season finale is the easiest [to write]," says *Flash* and *Arrow* EP Andrew Kreisberg. (Though, let's be real, any level of ease is thanks to a year of painstaking story-line construction.) Echoes Plec: "If you've built the end of the season right, the story will come together with ease. If you've misjudged, you will suffer mightily." And possibly cause fans to forget about a season of nail-biting entertainment, says *S.H.I.E.L.D.* EP Jeffrey Bell. "No matter how good our season is, if we don't stick the landing, all people will remember is 'The ending sucked!'" he says. "It's like a movie. If it ends well, you forgive it." *(Additional reporting by Breia Brissey)*

(Clockwise from left) *Marvel's Agents of S.H.I.E.L.D.*; *Criminal Minds*; *Arrow*

THE GOOD WIFE: JEFF NEUMANN/CBS; CHLOE BENNET: KELSEY MCNEAL/ABC; MING-NA WEN: PATRICK WYMORE/ABC; CLARK GREGG: ADAM ROSE/ABC; *CRIMINAL MINDS*: SONJA FLEMMING/CBS; *ARROW*: CATE CAMERON/THE CW

The Snubs and Surprises of the Tony Nominations

There's no business like show business! Here's a look at the celebrations and slights of the season. —MARC SNETIKER

AMERICANS IN PARIS! Elephant men! Lesbians in funeral homes! Such are the players in the race for this year's Tony awards. Nominations were announced this week for the 69th annual ceremony, which will air live on CBS on June 7. First, the surprising news: The battle for Best Musical was blown wide open when underdog ***An American in Paris*** grand jetéd to the front with 12 nominations, tying early favorite *Fun Home* for the most nommed show of the season. They'll duke it out in juicy acting categories alongside the third entry, the Elizabethan comedy ***Something Rotten!***, which earned 10 nods.

First-time nominees **Bradley Cooper** (*The Elephant Man*), **Ruth Wilson** (*Constellations*), Elisabeth Moss (*The Heidi Chronicles*), and **Carey Mulligan** (*Skylight*) have reason to celebrate, but other A-listers—Glenn Close, **Jake Gyllenhaal**, Kelsey Grammer, Josh Radnor, Vanessa Hudgens, and Michael Cera—lost out in place of more traditional Broadway actors. And then there are the biggest snubs of all: Larry David's playwriting debut, *Fish in the Dark*, was shut out, as was Harvey Weinstein juggernaut *Finding Neverland*, starring Matthew Morrison as Peter Pan creator J.M. Barrie. But there's a silver lining: Both shows are certified box-office-busting hits, and *Neverland* is the first of the season to announce a national tour. Who's flying now?

Here's to the Hosts!

Kristin Chenoweth will pull double duty as nominee and host when she emcees this year's Tony Awards alongside Alan Cumming. Both are former Tony winners, and she's up for another one this year for her turn in *On the Twentieth Century*. We got used to Neil Patrick Harris as our Tonys host, but pairs are nothing new to Radio City Music Hall. Chenoweth and Cumming follow a line of duos including Matthew Broderick and Nathan Lane, and Julie Andrews and Jeremy Irons.

I Survived a 29-Hour Marvel Movie Marathon

What happens when you spend more than an entire day shut in a movie theater watching 11 superhero movies? Stuff gets weird. EW's own C. Molly Smith reports from the front lines.

MONDAY, APRIL 20

6:05 p.m.

I take my seat at L.A.'s El Capitan Theatre and unpack my survival kit: one water bottle, one Red Bull, four 5-hour Energys, one pack of gum, three granola bars, one bag of Cheetos, a bottle of Advil, a chunky knit, and a fuzzy blanket.

6:45 p.m.

First up: *Iron Man*! Hello, Robert Downey Jr.!

10:59 p.m.

The Incredible Hulk, the second movie to screen, ends. Marathoners are given a much-needed mini toothbrush and toothpaste.

11:15 p.m.

I meet a married couple dressed in homemade matching fleece onesie Marvel pajamas.

TUESDAY, APRIL 21

1:30 a.m.

Iron Man 2 wraps, and I'm starting to fade. I get a large latte with two extra shots. I need to be awake for *Thor*—and for Chris Hemsworth's abs.

2:29 a.m.

People are sleeping on the carpet. I have a ton of coffee in my system and am perhaps too alert. My mind is racing. Why are Thor's eyebrows so light in his first film?

6:04 a.m.

My coffee wore off and I slept through the first *Captain America*. (Yes, on the floor.)

11:25 a.m.

I'm in a weird place. I'm emotional. When all the Iron Man suits gather to help Tony Stark defeat Aldrich Killian in *Iron Man 3*, I cry.

2:55 p.m.

A girl in front of me, holding a plush Iron Man figure and dressed as Pepper Potts, fist-pumps as *Captain America: The Winter Soldier* begins.

7:30 p.m.

I'm numb during *Guardians of the Galaxy* and need to get it together before *Age of Ultron*. I crack open my Red Bull.

9 p.m.

Confetti pours from the ceiling, a 3-D trailer of *Ant-Man* screens, and *Age of Ultron* begins!

11:45 p.m.

The movie ends! Our reward for lasting through 11 films? A poster.

COOPER, CONSTELLATIONS: JOAN MARCUS (2); *AN AMERICAN IN PARIS*: MATTHEW MURPHY; MULLIGAN: JOHN HAYNES; THEATER: CORY HANSEN; SMITH AND COUPLE: COURTESY OF C. MOLLY SMITH (2); CHENOWETH: ALBERT L. ORTEGA/GETTY IMAGES; CUMMING: JAMIE MCCARTHY/GETTY IMAGES

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First LOOK

Jim Rash and Joel McHale

Community Hosts a (Paint) Ball

Time to lock and load: Another extremely colorful installment of *Community* is headed your way. The Yahoo comedy's May 19 episode—which welcomes back *Silicon Valley* star Kumail Nanjiani and *Arrested Development* creator Mitch Hurwitz—revives the show's storied paintball tradition, though this adventure will play out differently than the mass warfare of the past. Jeff (Joel McHale) has promised Greendale efficiency expert Frankie (Paget Brewster) that there will be no splatterfest this year, but a secret game is gaining traction, and at a black-tie gala to celebrate a "Cleaner Greendale," "I can't help myself and pull my gun and it turns into mayhem," says McHale. The episode also showcases fine footwork by Abed (Danny Pudi) and Annie (Alison Brie). "We pretended we were finalists on *Dancing With the Stars*," quips Pudi. In addition to all the dancing and dy(e)ing, "Modern Espionage" features the ultimate regression of the study buddies. Teases McHale, "The whole group gets turned into babies." —*Dan Snierson*

Danny Pudi and Alison Brie

Who Is Mr. E L James?

It's a good day to be married to *Fifty Shades of Grey* author E L James: Niall Leonard, James' husband, will pen the screenplay for *Fifty Shades Darker*. He's earned a handful of British TV credits over the years, but is he suited for the sequel? We check out his past projects for thematic connections. —KEVIN P. SULLIVAN

Dakota Johnson and Jamie Dornan

Hornblower: Loyalty (2003)

The penultimate C.S. Forester adaptation—dubbed *Horatio Hornblower 3* for American audiences—focuses on intrigue on the high seas rather than in the bedroom.

***FIFTY SHADES* CONNECTION**
Horatio orders a crew member to be flogged.

Wild at Heart (2006–12)

Leonard wrote for this series about a family that moves to South Africa to work on a wildlife preserve only to confront a rabies outbreak and a possible ghost sighting.

***FIFTY SHADES* CONNECTION**
Characters include instinct-driven animals with extreme carnal appetites.

Alistair MacLean's Air Force One Is Down (2013)

This miniseries stars Linda Hamilton as the U.S. president, who's held hostage by Serbian terrorists. Jeremy Sisto plays the hunky military man tasked with freeing her.

***FIFTY SHADES* CONNECTION**
Lots of explosions!

COMMUNITY: ADAM TAYLOR/YAHOO/COURTESY OF SONY PICTURES TELEVISION (2); LEONARD: IAN GAVAN/GETTY IMAGES; *FIFTY SHADES OF GREY*: CHUCK ZLOTNICK; *HORNBLOWER: LOYALTY*: EVERETT COLLECTION; *WILD AT HEART*: ITV/REX SHUTTERSTOCK; *ALISTAIR MACLEAN'S AIR FORCE ONE IS DOWN*: CHRISTOPHE OLINGER/SONAR ENTERTAINMENT

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Bruce Jenner and
Diane Sawyer

BRUCE JENNER AND SAWYER: ABC NEWS; BURT JENNER: JAMES ATOA/EVERETT COLLECTION; CASSANDRA JENNER: STEFANIE KEENAN/WIREIMAGE.COM;
BRANDON JENNER: TOMMASO BODDI/WIREIMAGE.COM; BRODY JENNER: BRIAN GOVE/FILMMAGIC.COM

A Second Act—And Show—For Bruce Jenner

DIANE SAWYER'S INTERVIEW ANSWERED SO MANY QUESTIONS—AND OPENED UP SO MANY MORE. WHAT'S NEXT FOR TV'S MOST FASCINATING DAD? **BY LYNETTE RICE**

FOR EIGHT YEARS on *Keeping Up With the Kardashians*, Bruce Jenner was largely a supporting player, a self-described pushover to his kids and punching bag to wife Kris, who made fun of his "grandpa" clothes. But as the 65-year-old former Olympian told ABC's Diane Sawyer on April 24, Jenner was harboring a huge secret that whole time: He identifies as a woman and has already started the process of transitioning. The revelation is poised to turn Jenner into the true star of the Kardashian media circus. And, as he told Sawyer, it could actually "make a difference in people's lives." (Sawyer informed viewers that although pronoun usage is an important point in the transgender community Jenner requests that people continue to use "he" and "him" to describe him for the time being.)

This July, Jenner will star on his own E! docuseries chronicling his life as a transgender woman. Sawyer's two-hour interview, which was seen by nearly 17 million people, generated a tidal wave of support on social media from average viewers, as well as the likes of Oprah, Lady Gaga, and Billie Jean King. It also ended up serving as a massive promotion for Jenner's eight-episode series that began filming late last year in and around his Malibu home, and—if the ratings from Sawyer's special are any indication—could quickly upstage *KUWTK* when it airs.

"Like he said himself, all these years when he filmed *KUWTK*, he was really the one with the story," says a source from the E! series. "Over the years, many times when Kris kept criticizing him and bossing him around, the film crew wished that he would speak up for himself. He finally gets to live the life that he wished to have for so long."

Though E! won't say whether Jenner's ex-wife and their daughters will be involved, one source in their camp believes they'll likely appear on the show. Plus, the network intends to air a special in May that will have the Kardashian and Jenner girls talking together about his transition for the first time, and what it means to the family. (The elder Jenner children have no plans to participate in Bruce's show.)

In the meantime, Jenner is playing an active role in the docuseries by "working hard on editing the show to his liking," the E! source says. "He is a perfectionist and is approving all the scenes. He seems excited to continue to share his journey, and is happy that his new show has an airdate."

Up until a year ago, a series following Jenner's transition would have been unprecedented; now it's one of several that hope to shed light on the estimated 700,000 transgender people living in the U.S. Just this month, Discovery Life debuted *New Girls on the Block*, the first reality series embedded in the transgender community. In July, TLC will unveil *All That Jazz*, an unscripted show about YouTube star and transgender activist Jazz Jennings, who is only 14. But the program expected to make the greatest impact, besides Jenner's, is *Becoming Us*, a reality series that will follow a 17-year-old whose dad is transitioning to female. Because it's an ABC Family project, the cable net was able to finagle two promotional spots during Jenner's ABC interview to help with its June 8 launch. "It was definitely an exceptional opportunity where the theme and the narrative of our particular piece of programming aligned perfectly with this very important TV event," says ABC Family marketing chief Nigel Cox-Hagan. "This is a big moment for this topic, for transgender people."

And it's an opportunity that Jenner doesn't want to squander. "He wants to help make a difference for people struggling with empowerment," says another source close to the family. "He was a motivational speaker. If that community is in peril and if Bruce can contribute to helping normalize it, that's very exciting to him." *(Additional reporting by Pernilla Cedenheim and Elizabeth Leonard)* ■

KEEPING UP WITH THE JENNERS

A guide to Bruce's children who aren't *KUWTK* main players

BURT
Bruce's first child, 36, with wife Chrystie Crownover, races trucks, sometimes with dad as co-pilot.

CASSANDRA
Burt's younger sister, 34, tries to stay out of the spotlight, instead concentrating on her two daughters.

BRANDON
His first son with his second wife, Linda Thompson, Brandon, 33, records music with his now-pregnant wife.

BRODY
The most TV-focused of Bruce's older kids, Brody, 31, will debut call-in talk show *Sex With Brody* on E! in July.

Callin' Who You

BRITTANY SNOW, **REBEL WILSON** & **ANNA KENDRICK** photographed in Los Angeles on Sept. 26, 2014

A Pitch?

REBEL WILSON leads the Barden Bellas back into the spotlight in PITCH PERFECT 2, which takes over theaters on May 15. Get ready for the ACA-POCALYPSE.

BY **TIM STACK**

Photograph by **Robert Trachtenberg**

Wilson and Adam DeVine; Hailee Steinfeld, Kendrick, and Snow

The plot of *Pitch Perfect 2* hangs on Rebel Wilson. Literally.

The opening scene of Universal's highly anticipated sequel to the 2012 college a cappella comedy features the now-world-famous Barden Bellas performing for President Obama. Wilson's self-assured Fat Amy descends from the rafters in Cirque du Soleil-like trapeze silks as if to perform an acrobatic sequence à la Pink. Unfortunately, the silks rip, Amy's pants split, she flips upside down, and she delivers an epic wardrobe malfunction that comes to be referred to as "Muffgate."

It's a hilarious scene to watch, but filming it rattled the nerves of a heights-phobic Wilson. At 16 the Australian actress fell during a high school production of *Fiddler on the Roof*, and she didn't relish the idea of repeating the incident. Despite her fear, Wilson was determined to prove to actress-turned-director Elizabeth Banks (Effie in the *Hunger Games* movies) that she could tackle the stunt. "They tested me to see whether I had the ability to do it," remembers Wilson. "I had to hang upside down for at least 30 seconds by my thighs." On the day of shooting, she says, "I was really, really scared. But Fat Amy is super confident. So I was like, 'Here's what I'm going to do: I'll do it three times—that's it. I won't look scared in the takes and I'll crush it.' I was proud that I pulled it off and it's such a good opening."

IS "FLASHLIGHT" THE NEW "CUPS"?

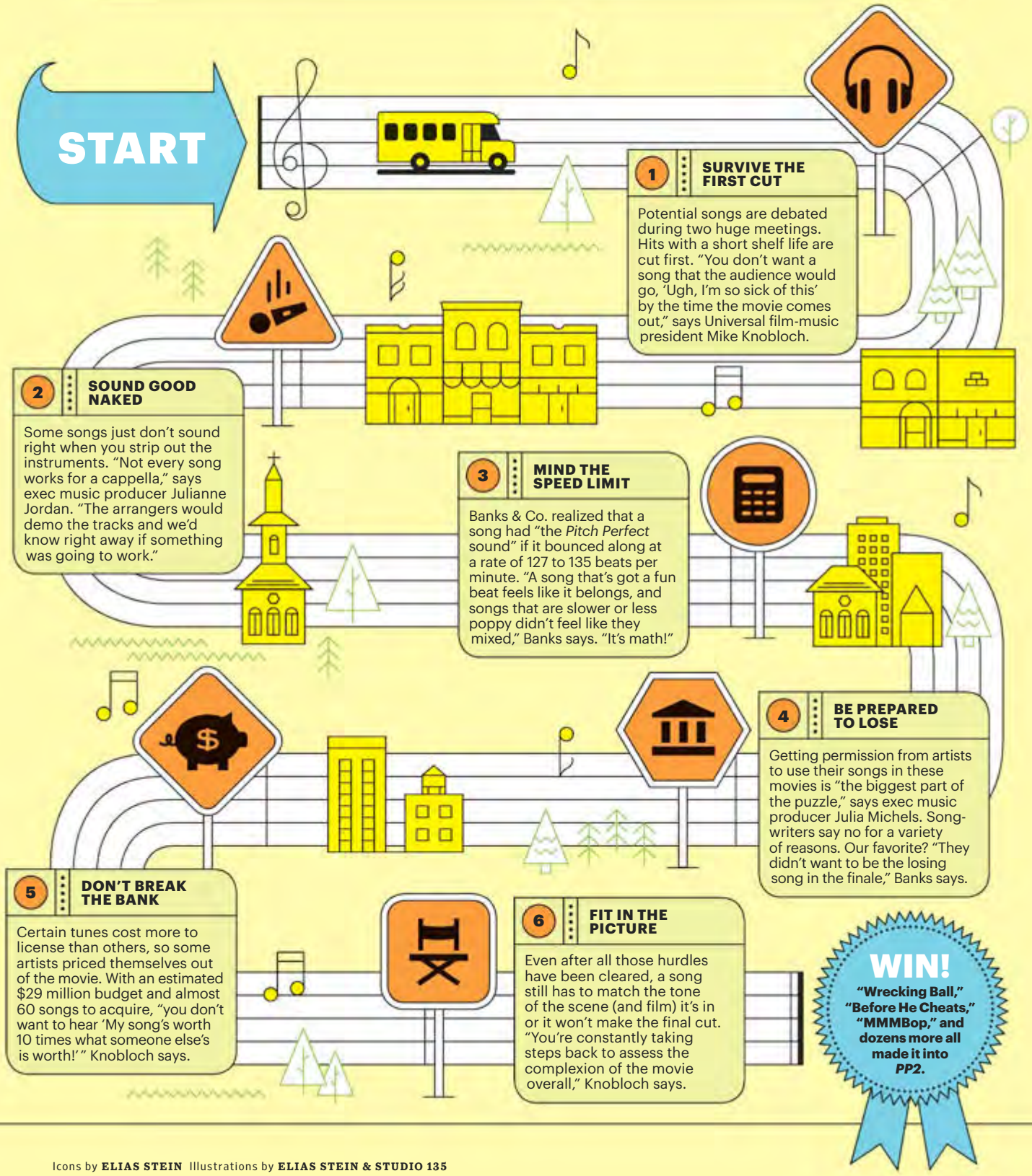
HOW DO YOU FOLLOW THE SUCCESS OF ANNA KENDRICK'S CHART-TOPPER? GET SAM SMITH AND SIA TO WRITE A SONG FOR THE SEQUEL. ● **BY MARC SNETIKER**

THE MOVIE ISN'T EVEN OUT YET and *PP2*'s anthem, "Flashlight," performed on screen by Hailee Steinfeld, is primed to be the megahit that "Cups" was for the original. "'Flashlight' does function in the same way because it's a song that's important to the story," says producer Jason Moore, who directed the first *Pitch*. The filmmakers asked songwriters to submit music that would "have an emotional component about friendship, sound great in a big, gospel-type arrangement, and create a hook that instantly got inside your ear," Moore says. The winners: Sia, co-writers Sam Smith and Christian Guzman, and Moore, who provided additional lyrics. You don't have to wait to hear it—Jessie J has already released a radio version.

(PREVIOUS SPREAD) STYLING: ELIZABETH STEWART/THE WALL GROUP; HAIR: ROBERT VETICA/ROBERT VETICA SALONS; MAKEUP: MATTHEW VAN EEUWEN/THE WALL GROUP; MANICURE: LISA JACHNO/LABNAILS; SET DESIGN: WALTER BARNETT/OPUS BEAUTY; PRODUCTION: BROOKE LUDI PRODUCTION; KENDRICK'S AND SNOW'S EARRINGS: M.C.L. (THIS PAGE); RICHARD CARTWRIGHT (4)

The Road to the Soundtrack

Getting a song into **Pitch Perfect 2** isn't easy. Almost 60 tunes made it into the final film, but hundreds more landed in the ditch. Here, director Elizabeth Banks and her team explain the long and winding drive each track has to take before it crosses the finish line. • **BY MARC SNETIKER**



1 SURVIVE THE FIRST CUT

Potential songs are debated during two huge meetings. Hits with a short shelf life are cut first. "You don't want a song that the audience would go, 'Ugh, I'm so sick of this' by the time the movie comes out," says Universal film-music president Mike Knobloch.

2 SOUND GOOD NAKED

Some songs just don't sound right when you strip out the instruments. "Not every song works for a cappella," says exec music producer Julianne Jordan. "The arrangers would demo the tracks and we'd know right away if something was going to work."

3 MIND THE SPEED LIMIT

Banks & Co. realized that a song had "the *Pitch Perfect* sound" if it bounced along at a rate of 127 to 135 beats per minute. "A song that's got a fun beat feels like it belongs, and songs that are slower or less poppy didn't feel like they mixed," Banks says. "It's math!"

4 BE PREPARED TO LOSE

Getting permission from artists to use their songs in these movies is "the biggest part of the puzzle," says exec music producer Julia Michels. Songwriters say no for a variety of reasons. Our favorite? "They didn't want to be the losing song in the finale," Banks says.

5 DON'T BREAK THE BANK

Certain tunes cost more to license than others, so some artists priced themselves out of the movie. With an estimated $29 million budget and almost 60 songs to acquire, "you don't want to hear 'My song's worth 10 times what someone else's is worth!' " Knobloch says.

6 FIT IN THE PICTURE

Even after all those hurdles have been cleared, a song still has to match the tone of the scene (and film) it's in or it won't make the final cut. "You're constantly taking steps back to assess the complexion of the movie overall," Knobloch says.

WIN!

"Wrecking Ball," "Before He Cheats," "MMMBop," and dozens more all made it into *PP2*.

Icons by **ELIAS STEIN** Illustrations by **ELIAS STEIN & STUDIO 135**

Wilson, 29, should be used to stealing scenes at this point. Fat Amy was easily the breakout character of the original—about the ragtag Bellas' rise to a cappella fame—thanks to Wilson's blunt delivery (Amy to the Bellas: "Even though some of you are pretty thin, you all have fat hearts, and that's what matters") and memorable physical comedy (horizontal running, anyone?). *Perfect* grossed a modest $113 million worldwide, but because of its huge success on DVD and cable as well as its blockbuster soundtrack, it became a cultural phenomenon and turned Wilson, who had a small role in 2011's *Bridesmaids*, into a star. "I was in Africa last year," she says. "The teenage girls would scream at me like I was in One Direction. It's crazy that it's reached these corners of the world. It's really awesome." But the role also may have contributed to the failure of Wilson's 2013–14 ABC sitcom, *Super Fun Night*. "I think one of the problems was people thought they were going to see Fat Amy," she says of the one-season series. "The show was already developed before *Pitch Perfect* was released, but I think it was strange for audiences to see me as more of a straight leading character rather than the clown sidekick."

Pitch Perfect 2 arrives in theaters on May 15 with a bigger plot (the Bellas try to regain respect after the presidential disaster by entering the world championships) and more screen time for Wilson. That also meant more stress. "The first movie was so much fun because it was just like a musical-theater camp," she says. "Whereas the second one, I felt a lot of pressure to make a good movie for all the people who loved the first one."

While the first *Perfect* was really the story of Anna Kendrick's Beca and her entry into the Bellas, Banks and screenwriter Kay Cannon wanted the sequel to give more onscreen opportunities to

Flula Borg and Birgitte Hjort Sørensen lead the Bellas' biggest rivals, Das Sound Machine

Scene-Stealers

These supporting actors give their headlining costars a run for their money by cranking up the crazy.

● BY JOE McGOVERN, KEVIN P. SULLIVAN, AND NINA TERRERO

THE EVIL GENIUS
Birgitte Hjort Sørensen

The Bellas' fiercest competition comes from Das Sound Machine, led by Danish actress Sørensen and YouTube wild man Flula Borg. "We have a relationship that's like Cruella De Vil and her butler or even Selina and Gary in *Veep*," she says.

THE SUPERFAN
David Cross

"I used to do a stand-up bit called 'What if Jesus Christ sounded like an effeminate Southern man?'" says the *Mr. Show* comedian, who plays a loopy millionaire who invites all the top a cappella groups to his house for a sing-off. "That was the go-to voice I used for this."

THE WOMANIZER
Ester Dean

No one was more surprised by the first movie's success than rapper Dean, who plays the, ahem, overly hands-on Bella, Cynthia Rose. "I didn't know the movie world, so I thought it was going straight to DVD," she says. "But this time around I knew what it was and I was like, 'F---, yeah!'"

THE LOVERBOY
Adam DeVine

The *Workaholics* star shows off Bumper's softer side in the sequel. "This time Bumper's not the bad guy," DeVine says. "You see him be sweet and vulnerable. It was cool because I haven't had many opportunities to *not* be a maniac in movies and television."

THE SALSA STAR
Chrissie Fit

Disney Channel vet Fit (*Teen Beach Movie*) plays Flo, a feisty senior with some serious dance moves. The daughter of Cuban immigrants says she didn't have to look far for inspiration: "If my mom was in college and in an a cappella group, she would totally be Flo."

BORG AND SORENSEN: CROSS: DEVINE: RICHARD CARTWRIGHT (3); DEAN: FIT: TODD MACMILLAN (2)

Elizabeth Banks on set

the ensemble, including Amy and her equally cocky paramour, Bumper (Adam DeVine). "I wanted Fat Amy to have a love story," Banks says. "I thought it was really important that an actress like her got a real love story in a movie because I don't think you ever see it. She's so relatable to a lot of girls." It helped that Wilson and DeVine work well together because of their shared ability to think on their feet, DeVine says: "We know that we can throw that offbeat curveball of a joke and the other person will be able to hit it, or at least bunt it."

The relationship that got the biggest overhaul, though, was the off-camera one between the cast and Banks, who produced the original and appeared as commentator Gail. This time she was doing both those things, plus directing, and she didn't cut her stars any slack, apparently. "I thought as an actress she'd be really sympathetic to us," teases Wilson. Nope. "She'd be like, 'You don't need a makeup check! Hurry up!' She knew all our tricks to take breaks and stuff. But gosh, for, like, a first movie, I think she's done a fabulous job."

With good advance buzz for *PP2*, it seems natural that there would already be discussions about a *Pitch Perfect 3*, but Banks is waiting for opening weekend before pulling the trigger. "I'm really focused on putting this movie out and then letting the audience tell us what to do next," she says. If that's true, then you may be wondering why Wilson recently said at the MTV Movie Awards that she was signed on for a third. So let's clear this up right now: "The official line I'm supposed to say is 'It's not 100 percent definite,'" Wilson says. "But I have so much fun watching these movies and these are the types of movies I love to go see, so of course I'm up for doing a third one." She's also down for a Fat Amy spin-off ("There's always the Fat Amy origin story," she says), and she actually improvised a bunch of material that landed on the cutting-room floor. "The reason that Amy came to Barden University in the first place was that she was on a football scholarship, like, she could kick really well," Wilson deadpans.

If that plan doesn't work out, the actress has an even more ambitious idea for where the franchise could go: "Me and the girls were joking the other day that in the third one we're going to go to the Intergalactic Championship." Well, at least now we know she can handle the heights. *(Additional reporting by Kevin P. Sullivan)* ■

HIGH-FLYING FASHION

FOR *PP2*'S OPENING NUMBER, DESIGNER **SALVADOR PÉREZ JR.** CREATED A GLITTERING GETUP THAT GOES HORRIBLY WRONG. ● **BY NINA TERRERO**

"Rebel was like, 'You are not putting me in a white bodysuit,'" Pérez says of Wilson's midnight blue leotard. "It was one big body Spanx."

ARMED WITH YARDS OF spandex and $20,000 worth of Swarovski crystals, returning costume designer Salvador Pérez Jr. decided that a "more sophisticated" look was essential to portraying the Barden Bellas as all-stars in *Pitch Perfect 2*'s opening performance. Midway through the scene, Fat Amy (Rebel Wilson) has a wardrobe malfunction that required Pérez to make a dark blue bodysuit with special seams that ripped away on cue. The leotard, embellished with gold crystal stripes that created a sparkly slimming effect, took serious work. "I had three full-time girls who just crystallized things all day long," he says.

BANKS, WILSON, KENDRICK: RICHARD CARTWRIGHT (3); SKETCH: GINA DEDOMENICO FLANAGAN

David Letterman
in 1994

AS LATE-NIGHT'S BELOVED CURMUDGEON PREPARES TO THROW HIS FINAL PENCIL AFTER 6,024 EPISODES, WE ASKED HIS FRIENDS AND GUESTS TO SHARE THEIR BEST **DAVID LETTERMAN** STORIES

P. 29

"I ALWAYS WANTED TO BE JOHNNY CARSON," David Letterman told EW way back in 1999. "Sadly, I'm not, and I prove it every night of the week." As Letterman, 68, prepares to bid farewell to CBS' *Late Show* on May 20, the only thing he has proved is that by chiseling away at talk-show-host archetypes with sardonic, self-deprecating, and groundbreaking force, he has carved out a place on the Mount Rushmore of late-night comedy right next to King Carson. In his 33-year talk-show reign, the former Indianapolis TV weatherman brought us a perfect storm of inventive, ironic, subversive, and silly comedy. And when the time was right, that gap-toothed, sometimes cantankerous grinner was even willing to get vulnerable (see: his rattled, stirring post-9/11 speech, his infidelity admission, his choking back tears while telling the Foo Fighters what a song of theirs meant to him). On the following pages, friends, peers, and guests pay tribute to their first and most memorable experiences on *Letterman*, while his NBC-time-slot heir Conan O'Brien, now host of TBS' *Conan*, eloquently sums up why the man who delivered all those Top Ten lists will forever be No. 1 to so many. —DAN SNIERSON

My First Time

MELISSA McCARTHY

The first time I went there was for *Bridesmaids*, and when we showed the clip, we were still off the air, and I remember he really laughed hard. I just weirdly stared at him, because he didn't do that *because* we were on camera. It completely overwhelmed me. I probably looked so daffy when we came back, because I was so shocked that he laughed like that. I just think he's the coolest. He is truly who he is, and part of the fun is he doesn't really care.

JOHN OLIVER

He was on very, very late at night on a distant digital-cable channel in England and represented everything I loved about the idea of New York, having never been there. And I'd never seen anyone have contempt for guests before. Watching him have some actor in front of him not trying really hard to sell a s---ty film and just watching David kind of play with them the way a cat would play with a mouse was just so rebellious and funny and cool. I've been told [the studio] is cold, and you start to think, surely you can see my breath. And then there he is, like an apparition gesturing towards the chair to sit down. He did nothing from the pre-interview. Everything you have planned, he'll just go in a different direction. And that first time, at no point was I clear whether we were play-fighting or we were actually just fighting. I remember walking away and thinking, "Did we just...was that...I loved that, but I don't know if that was a six-minute row, or whether it was just sparring!" It was the most amazing experience.

AMY SEDARIS

He's a big fan of my brother David's, and had read a lot of David's books and articles. And then I was doing a play, *Wonder of the World* with Sarah Jessica Parker, and I went on the show to promote the play. He asked me to tell one of David's stories. After that, he started inviting me back four times a year. It feels like I'm mourning a loss, even though he's still on TV and I'll still watch every night until it ends. But it felt like dating, almost. I've been doing the show since 2001, and I was always eager, always happy to see him.

CAREY MULLIGAN

It was my first-ever talk show in my whole career. I'd only done interviews on the phone. So I was in *An Education*, and they said, "Here, you're going on *Letterman*." And I said, "Um, isn't that pretty much the biggest TV show in America?" I was petrified beyond belief. The whole thing is a blur. I remember wearing a dress that was slightly low-cut in the front and I remember feeling appallingly self-conscious the entire time. But I'm sure he could tell, too, because he was so great to me. I'm really glad that he was my trial by fire.

AMY SCHUMER

All I wanted was to not annoy him. The second time, I surprised him. I made him laugh. He said, "So you're in the second season of your show; what can we expect to see this season that we didn't see last season?" And I said, "Black people." And he really laughed. Doing his show was the biggest deal to me. I've done all the late-night guys and think they're all great, but Letterman is the one.

MAGGIE GYLLENHAAL

When you go on a talk show, you have an interview beforehand and decide what you're going to talk about. I was out there starting to go through the list of things we decided we were going to talk about, and then, I don't know, I just got this flash of courage. I was probably about 25 and just veered totally off the script, and when I did I just saw his eyes light up. We ended up having this

(Clockwise from top left) John Oliver; Maggie Gyllenhaal; Melissa McCarthy with Letterman

Drew Barrymore with Letterman

From the moment I went on—especially with my fun little dance number, which was completely spontaneous and not calculated in any way—he let the audience know that it was all okay."

DREW BARRYMORE

conversation about looking for property upstate and how I'd gotten all these mosquito bites. I just went, "Oh, you're just a guy who doesn't want to sort of go over the boring thing that someone kind of randomly told us we're supposed to talk about. You want to have a conversation, too. You want to have an experience." After that, anytime I went on the show I would always jump off the map of the conversation.

CHANNING TATUM

If you're funny doing your segment, and if he goes to talk to you during break, then that means you did a good job. It's sort of like an anointment in a way, like you didn't s--- the bed. That's all I could really think of, and I think he did talk to me. All I really remember is there was one joke that was basically a ball joke. I acted like I was pulling low-hanging fruit, and he laughed at me. I was obviously nervous, but he was so sweet to me.

JOEL McHALE

When I was on it for the first time it was like I was in a fever dream or I accidentally took acid, because I could not believe it. I was like, "Wow, there's David Letterman and he's talking to me right now, just saying stuff to me, to my face. He is asking me questions, and now I am answering those questions, and now he is asking me another question. This is bizarre." I count it as one of the pinnacles of my career.

KELLY RIPA

I was terrified. And I was struck by how cold the studio was. And they told me that they would play loud music and that Dave wouldn't speak to me during the commercial breaks. I had heard this from all sorts of people. And the complete opposite happened. He talked to me the entire time. He was just the most engaging, wonderful, warm person. And I just fell in love with him.

ED HELMS

I was a fan way back when he had a daytime talk show and he was just doing the weirdest stuff. So the first time I walked on his set, I felt like I'd grown up there. It felt so familiar. It was around the release of the first *Hangover*. He had seen it the night before and was genuinely excited about it, and really put me at ease. I'll never forget that. But I wasn't bringing anything terribly controversial to the table. That's what he's the master at. He's never been afraid to lock horns. He doesn't let a guest get away with something easily. And that is fantastic, that he never lost the mischief that made him so sharp.

The Moment of All Moments

DREW BARRYMORE
ON FLASHING LETTERMAN IN '95

He's always been known as the person who had no problem letting the audience know he was not down with what the guest was doing. It was scary. When he did *Late Night*, it was a very risky show. I'm so glad that from the moment I went on—especially with my fun little dance number, which was completely spontaneous and not calculated in any way—he let the audience know that it was all okay. From that infamous show, we developed a chemistry that was really fun. Then I just looked forward to going back.

Playing Dave for a Day

TOM ARNOLD

I filled in for David when he had his heart surgery. I'm sure it was terrible, but there was also no pressure, because you're not gonna be as good as him. It doesn't matter. But I was very nervous. I'm looking at a tie in a tie-shaped frame right now, and it says "Enjoy the tie. May I show you some slacks? David Letterman." Because when I came on the show, I didn't have a tie on. He said, "You should wear a tie" and took off his tie and I put it on. Now, I apparently had forgotten that, because when I hosted the show, I didn't wear a tie, and I was sweating and my collar rolled up and I looked like a buffoon. If I'd have just looked at my wall, I would have remembered.

The Most Brilliant Thing Ever

BOY GEORGE

The most brilliant thing ever was when my mum was on *David Letterman*. I was on one time in the '80s and said to him, "My mum's here next week, you should have her on." And he did! And my little mum was so funny and so matter-of-fact, because she'd never really been on national TV before. I watched her from my apartment; it was incredible. He asked, "What kind of boy was he?" And she said, "He was just like any other boy!" She was quite defensive. If you can get ahold of that clip, it's hilarious. I was on a lot, back in the day, and Dave would always have a bit of fun with you.

(PREVIOUS SPREAD) FRANK W. OCKENFELS 3/CPI SYNDICATION; (THIS SPREAD) OLIVER MCCARTHY AND LETTERMAN; JEFFREY R. STAAB/LANDOV (2); GYLLENHAAL: JOHN P. FILO/LANDOV; BARRYMORE AND LETTERMAN: ALAN SINGER/CBS/LANDOV

Conan O'Brien with Letterman on May 17, 2012

Immediately E Was Wrong

BY **CONAN O'BRIEN**

WE HUMANS DO A STRANGE THING. We take a momentous or apocalyptic event and then, over time, our flawed brains massage that event and eventually make it "inevitable." Of course Edison invented the lightbulb—he's Edison, what the hell else is he going to do? Of course we defeated the Nazis. Obviously the Twix bar has to be divided into two distinct bricks of chocolate-encrusted wafer. But a real revolution is shocking and discomfiting. It blows out your gyroscope and you lose your bearings. Only later on, when our primitive minds have had time to stew, does it all start to feel like the gentle, magical hand of fate.

Which brings me to Dave. David Cornelius Letterman was a comedic revolution. (Not his middle name—just go with it.) Dave is leaving us now, so many kind things will be said and there will be no end of well-intentioned clichés. But before Dave departs, we need to really understand what it is he did. And what he did, almost 35 years ago, was stunning.

There is so much comedy in America at this moment that it is impossible to describe the early '80s without sounding like a bilious old coot who survived the Depression, angrily shouting about that time he ate a leather boot in a rail yard. Today, the combined juggernauts of cable and YouTube have given us much more "innovative" and "edgy" comedy than we can possibly consume in a lifetime. I wrote recently that soon Americans will starve to death because our farmers will leave their crops to join improv troupes, and I'm not completely certain I was kidding.

But in 1980 the comedy world was a very different place. Yes, we had

GROHL AND LETTERMAN: JEFFREY R. STAAB/LANDOV; O'BRIEN AND LETTERMAN: JEFFREY R. STAAB/GETTY IMAGES

What Dave Means to Music

DAVE GROHL

I grew up watching David Letterman as a teenager in Springfield, Virginia. I had this little black-and-white television in my bedroom and would stay up every night to see him and his band. I was an aspiring rock musician, and the *Late Night* band in the '80s was the best rock & roll band on television. So the first time the Foo Fighters performed on Letterman's show 20 years ago, it was a huge full-circle moment. We've played it countless times since and have gotten to know him in our own special way. We mean a lot to each other. But the most special performance for us was when he had heart surgery and requested that we be the band for his first show back. "Everlong" apparently was his favorite song. And we dropped everything to do it—I think we canceled a tour. We just felt like we had to be there. It was an honor to be asked, but we also felt obligated because he had been such a huge part of not only our formative years as teenagers but in the career of our band. That was one of the reasons why I loved Letterman's show as a kid—because he always had cutting-edge artists perform, much more than any other television show. It's really important that people in his position understand that they have influence over the direction of pop culture—especially musically. I remember seeing the Pixies on his show, and bands that you wouldn't see anywhere else. I really appreciated that. I loved music so much, and I was always aching to discover something new. He was the place to go for it. There's something rock & roll about Letterman—he's just America's number-one smart-ass. We've done a lot of those TV shows, but nobody has the heart that he has. Not even close.

Dave Grohl with Letterman

REPORTED BY KELLI BENDER, JEFF LABRECQUE, STEPHAN LEE, JOE McGOVERN, RAY RAHMAN, DAN SNIERSON, NICOLE SPERLING, TIM STACK, KEITH STASKIEWICZ, GILLIAN TELLING, SARA VILKOMERSON, AND AMY WILKINSON

verything

Saturday Night Live, but the original cast had departed and, strange as it sounds now, I felt as if that show had spent its explosive force. My early teen hero Steve Martin was done performing electrifying stand-up and was making movies—still hilarious but now an established show-business franchise. Johnny Carson was only two-thirds through his reign, and at the time it felt as if he would always be with us—charming, poised, and stylish. Johnny was comforting and enduring—the guy you watched with your father.

And then it happened. It was a sunny morning during my senior year in high school. I was late for a 10 a.m. class and I ran out the door of my parents' home in Brookline, Massachusetts, to jog the quarter mile to Brookline High. Just before the screen door slammed behind me, my sister Kate shouted from inside the house for me to come back. I dashed back inside and into the den, where Kate was sitting on the couch. "You have to see this guy," Kate said, gesturing to the garish wood-paneled Zenith television from that era that looked more like a casket than a TV. I looked at the screen and immediately everything was wrong.

The guy didn't look right. His hair resembled an ill-fitting vintage leather motorcycle helmet. His front teeth had a massive gap that looked almost painted on as a joke. He was wearing the requisite broadcaster's tie but khaki pants and Adidas sneakers. His set looked wrong, as if he had thrown it together minutes before the show—strange photos of dogs decorated the wall behind him. And then there was his manner. His smile was not ingratiating but mischievous and ever-so-slightly malevolent. He was not comfortable in his own skin at a time when everyone on television, by definition, was comfortable in their own skin. And on top of it all, he was doing a comedy show in the morning. What the hell? Who does a comedy show in the morning? What's wrong with this guy? Who let this happen?

Like every comedian of my era, I watched Dave's subversive, untamed morning show with delightful incredulity. The show didn't last long but quickly morphed into his *Late Night* program, and then Dave was really off to the races. Throughout college everyone my age watched Dave and discussed his show the next day. The Late-Night Talk Show had existed at that point for 30 years in more or less one form, but Dave and his writers completely reinvented the format. Dave's show was that rare phenomenon: a big, fat show-business hit that seemingly despised show business. Dave didn't belong, and he had no interest in belonging. He amused himself, skewered clueless celebrity guests, and did strange, ironic comedic bits that no one had seen on television before. Everything about that show was surreal and off-kilter. Where late-night television had once provided comfort, this man reveled in awkwardness. Cher called him an a--hole. Andy Kaufman ran screaming from the set. Chris Elliott lived under the stairs. Throughout one episode the entire show rotated a complete 360 degrees, for no reason whatsoever. By 1985, when I graduated from college and was ready to try my hand as a comedy writer, *Late Night With David Letterman* had been the holy grail for several miraculous years.

With time came those insipid late-night wars and the ensuing media obsession over ratings and guests. Personally I never cared about any of it. I never saw late-night comedy as a cockfight—someone makes me laugh or they don't, and whoever won Tuesday night is irrelevant. Similarly, when Dave became tabloid fodder because of his personal life the whole story felt pointless and dreary.

So let's keep it simple: Not one single writer-performer in the past 35 years has had Dave's seismic impact on comedy. Every day I read that a new comic has "changed the game," and admittedly there is an absurd abundance of talent and creativity out there today. But in today's world of 30 late-night programs, it's tempting now to take Dave for granted. Do not. Dave was a true revolution—and I believe his innovations are up there with the lightbulb and the Twix bar. Like all revolutions, it was such a seismic shift that it was disorienting and a bit messy at first, and it has taken us time to realize the sheer magnitude of the shift.

"Dave was a true revolution—and I believe his innovations are up there with the lightbulb and the Twix bar."
CONAN O'BRIEN

And so, as Dave departs, I can't help but remember that strange vision on my television way back in 1980. Immediately everything was wrong, wrong in every way, and because it was so wrong the world since has been a better place. So before the man leaves I'd like to say, from all of us, thank you, David Waldingfield Letterman. ■

That 70s Show

It's been 35 years since ***Jane Fonda*** and ***Lily Tomlin*** first teamed up as a pair of spirited working women in *9 to 5*. With the duo reuniting on screen for their new Netflix series, *Grace and Frankie*, EW caught up with the longtime friends over brunch. (Warning: This isn't your granny's luncheon.)

BY
Bill Keith

PHOTOGRAPHS BY
Jeff Lipsky

Lily Tomlin and Jane Fonda photographed at Boxwood Cafe at the London West Hollywood on April 18, 2015

The scene isn't unfamiliar: two seventysomething women catching up on old times over soup and salad.

But instead of exchanging photos of grandkids, Jane Fonda and Lily Tomlin are swapping indie-film recommendations and debating the merits of taking peyote. Which may explain why a publicist looms nervously, as though Fonda, 77, and Tomlin, 75, were unpredictable loose-lipped starlets instead of acting legends starring on a new TV show that reunites them on screen for the first time since their 1980 blockbuster, *9 to 5*.

In their latest project, Netflix's *Grace and Frankie*, out May 8, the pair are rivals–turned–unlikely allies who lean on each other for support when their husbands (played by Martin Sheen and Sam Waterston) leave them to be a couple. EW crashed a brunch between the decades-long friends to find out what's currently on their always fertile—and always unfiltered—minds.

Fonda and Tomlin on Netflix's *Grace and Frankie*

It's my fantasy that you have been meeting for brunch every Saturday since you wrapped *9 to 5*.

LILY She's out of town so much.

JANE Oh, come on, you're the one!

LILY I call on the phone and we eat together on the phone. Truly!

When you aren't filming, do you only get together when you're presenting awards to each other?

JANE No! Well, actually, that's kind of true. [*Laughs*]

LILY We're so busy. I can only show up for the first 15 minutes of anything and then I have to leave.

Do you remember the first time you met?

JANE I went to see her in *Appearing Nitely* on Broadway. I was already developing *9 to 5*, and when I saw her it blew my mind. I thought, "I don't want to make this movie without her." I got the idea of including Dolly Parton because I heard her on the radio and thought, "Boy, that would be cool." Dolly, Lily, Jane. It took me a year to persuade them!

Was that the hardest part of getting that movie off the ground?

JANE It's probably harder [to do] now than it was then. It's so hard to get a movie done and distributed, especially when you're older. For older women, it's mostly about independent movies. By the way, you should see her new movie, *Grandma*. Oh my God, it's so good. I'm so jealous.

LILY Oh, sweetheart.

JANE But TV is where the good writing is, and where you gravitate to.

Had you been looking to do a show together when [*Grace and Frankie* co-creator] Marta Kauffman approached you?

JANE We've been friends, but we weren't actively looking for a project together.

LILY No. But it's always been in the backs of our minds, of how we could get together again.

Did you think it was going to be TV?

JANE We had hoped so!

LILY Yes, because a movie would be too short-lived!

I'd never seen anyone smoke pot until I saw *9 to 5*. Now you're taking peyote in the very first episode of *Grace and Frankie*. Did you go Method on that?

LILY To prepare for the peyote trip? Oh, yeah. We just put the preparations in place and then followed them.

Wow. Perhaps in a cozy bungalow in Malibu?

LILY We did!

JANE Actually, yes, Marta has a very lovely beach house. Our house on the show was modeled after it.

(From top) Dolly Parton, Fonda, and Tomlin in *9 to 5*; Sam Waterston and Martin Sheen on *Grace and Frankie*

I got so excited seeing all the different guest stars throughout the season.

JANE In future episodes I have a boyfriend, and Frankie helps me with vaginal dryness that I have with Craig T. Nelson. It's fun!

Did you ever think you'd be doing a TV series that tackled vaginal dryness?

JANE No, I did not. I just said this to Lily yesterday: I want the show to be really successful and go on for so many years that we'll be in adult diapers for real.

LILY If you like the real moments in this season, imagine them when we're 96.

Have you asked the writers to push things further?

LILY Yeah, sometimes we'll say, "We hope you're treating this with the kind of gravity it deserves."

JANE The fact of the matter is, the reality of being an older woman is very different from the stereotype. Women get past what you call the "F--- you 50s," and it's like, what have we got to lose? We can be outrageous, we can be brave, we can do stuff that we could never do before because we were too worried about fitting in, being in the marketplace, and getting a guy. Now we're free, we're loose. I hope we get at the outrageousness and the bravery.

How did you create an onscreen relationship that feels so unique?

LILY After you settle down and devote yourself to a role, it becomes an alternate life for you. When I go onto set, Grace really exists, Frankie really exists.

JANE It's so unusual to see two women who really have each other's backs, like on our series. There's a scene where we're going to go out and have a girls' night, and I get to appreciate how she looks. [*To Lily*] God, you have the cutest ears, and your breasts! Look at those girls! You just don't see women loving each other like this.

How has it been having Martin Sheen and Sam Waterston as your soon-to-be exes?

LILY Divine! We love them.

JANE We were all astonished at how Sam came to the first table read completely embodying Sol, and I saw a more playful side of Martin than I had seen before. It's wonderful working with pros like that.

LILY I can't wait to see the series!

JANE I've seen all 13 episodes about three times.

LILY I haven't seen any of them.

Who do you watch them with?

JANE I watched them with myself twice and then once with an acting coach.

LILY I'll probably watch them with my partner, Jane [Wagner], a couple of times, and I also have an acting coach, so I'll probably pay her to watch them with me.

JANE By the way, her partner thinks that we should have a product and go on *Shark Tank*.

Please elaborate.

JANE You never want to go on *Dancing With the Stars*. That means your career is over. I have to remind myself that not even for $5 million would I do it.

LILY But if we went on TV with a real product!

JANE It could be a workout product. I have one for tightening vaginas.

LILY You do? How does it accomplish that?

JANE Well, it's different weights of different sizes that you put in...

LILY Oh, yeah. That's an old story.

JANE We can make it new.

LILY [*To* EW] You know you're going to have to make us quit, or we'll just go on forever.

Season 2 of *Grace and Frankie* is almost a sure thing, so you can't quit now.

LILY No, I mean this interview. Did you get enough stuff without us prostituting ourselves?

JANE Which we're perfectly prepared to do. ■

GRACE AND FRANKIE: MELISSA MOSELEY/NETFLIX (2); 9 TO 5: 20TH CENTURY FOX/KOBAL COLLECTION

Movies

Chris Evans and Chris Hemsworth

Avengers: Age of Ultron

STARRING *Robert Downey Jr., Chris Hemsworth, Chris Evans, Mark Ruffalo, Scarlett Johansson, Jeremy Renner, James Spader*

DIRECTED BY *Joss Whedon*

PG-13, 2 HRS., 21 MINS.

By Chris Nashawaty

THESE DAYS, WE'RE SO USED to feeling short-changed when we go to the movies that it may seem churlish to complain when someone gives us too much. But with Marvel's latest comic-book battle royal, *Avengers: Age of Ultron*, I left the theater feeling like the survivor of an all-you-can-eat buffet. There are five shock-and-awe action sequences where three would have sufficed. And there are more than a dozen main characters (including a few new ones) all jockeying for screen time when half that number would have already been pushing it. Even the film's rim-shot-ready one-liners have the desperation of a stand-up comic scared of bombing. Through either his own ambition or the mandate of his corporate overlords, writer-director Joss Whedon simply has too many balls to keep in the air for one movie—even an almost-two-and-a-half-hour one—and you can feel his exhaustion.

JAY MAIDMENT

The film wastes no time, kicking off mid-battle as Robert Downey Jr.'s Iron Man, Chris Hemsworth's Thor, Chris Evans' Captain America, Jeremy Renner's Hawkeye, Scarlett Johansson's Black Widow, and the CGI Hulk storm the medieval lair of the last remaining HYDRA agent (Thomas Kretschmann's Baron von Strucker), who possesses the glowing Staff of Loki and has nefarious plans for it. There they encounter a pair of new "enhanced" enemies, the Russki-accented Maximoff twins: Aaron Taylor-Johnson's blindingly fleet Quicksilver and Elizabeth Olsen's telekinetic goth chick Scarlet Witch. Or, as Cobie Smulders' S.H.I.E.L.D. agent succinctly describes them, "He's fast, and she's weird." She might have also said, "He's kinda boring, and she looks like she'd rather be at a Cure concert." Either way, they're merely an amuse-bouche for the real baddie to come.

Having recovered Loki's mystical doodad and its Infinity Stone central processor, Downey's Tony Stark decides to harness its energy to create an army of AI Iron Men to protect the planet. But his hubris backfires and he gives birth to the evil sentient robot Ultron, who's bent on taking out not only the Avengers but the rest of humanity, too. With his smarmy metallic croak, James Spader is perfectly cast as the voice of Ultron. So much so that it's surprising it's taken this long for someone to tap into the actor's gift for threateningly bitchy condescension in one of these movies. While the gang hopscotches the globe finding new excuses to face off against Ultron, Whedon does his best to occasionally slow the action down and give us the sorts of character moments the film could have used more of. Fans of Mark Ruffalo's Bruce Banner (for me, the best surprise in the first *Avengers*) will appreciate his will-they-or-won't-they flirtation with Black Widow. And there's a funny bit of cocktail-fueled macho bonding when each of the superheroes takes a stab at lifting Thor's hammer (unsuccessfully). Even Hawkeye, who's always felt like the sixth wheel of the bunch, gets an unexpected backstory involving a secret family life with a wife (Linda Cardellini) and kids. Who knew that when he wasn't busy reaching into his quiver, he was moonlighting as Alan Thicke from *Growing Pains*?

Beyond the core spandex posse, a slew of familiar faces wander in and out of the picture as if someone back at Marvel HQ were desperate to extend the film's line of action figures. Still, my real beef with these movies—and this one in particular—is how samey they've started to feel. Each time out, everything is at stake and nothing is at stake. Someone wants to destroy the world, but none of our heroes are ever in any jeopardy. With sequels already lined up for the next decade, how much danger could any of them be in? They're too valuable to the bottom line. And where's the excitement in that? **B–**

Robert Downey Jr.

My real beef with these movies—and this one in particular—is how samey they've started to feel. Everything is at stake and nothing is at stake.

THIS FILM CONTAINS THE FOLLOWING:

SF	SD	SL	LC	AL
SUPERHERO FLIRTING	SECRET DOORWAYS	STAN LEE	LEVITATING CITY	ASGARDIAN LIQUOR

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

	EW	IMDb	METACRITIC	ROTTEN TOMATOES	AVG.
KURT COBAIN: MONTAGE OF HECK	A	83	82	97	87
EX MACHINA	B	80	78	89	82
FURIOUS 7	B	79	67	82	76
THE WATER DIVINER	B–	74	51	59	61
UNFRIENDED	B	61	59	61	60
THE AGE OF ADALINE ↗	B	75	51	53	60
TRUE STORY	C+	73	50	47	57
THE LONGEST RIDE	B+	72	32	29	44
CHILD 44	C–	63	41	25	43
PAUL BLART: MALL COP 2	D	39	13	4	19

AVENGERS: AGE OF ULTRON: JAY MAIDMENT

REESE WITHERSPOON BY THE NUMBERS

1 WOMAN, 35 FILMS, AND A WHOLE LOT OF PINK

We're in a Reese-aissance, and the manic comedy *Hot Pursuit* ▶ (May 8) looks like vintage Witherspoon. Here's a deep dive into the versatile actress' varied career. —**DEVAN COGGAN**

TOTAL DOMESTIC BOX OFFICE GROSS*

$1,219,416,226

*SOURCE: BOX OFFICE MOJO

NUMBER OF PINK ITEMS WORN IN THE *LEGALLY BLONDE* MOVIES

90

Reese's height **5'2"**

14

AGE WHEN SHE LANDED HER FIRST STARRING ROLE, IN ▲ ***THE MAN IN THE MOON*** **(1991)**

7 *Roles with Southern accents*

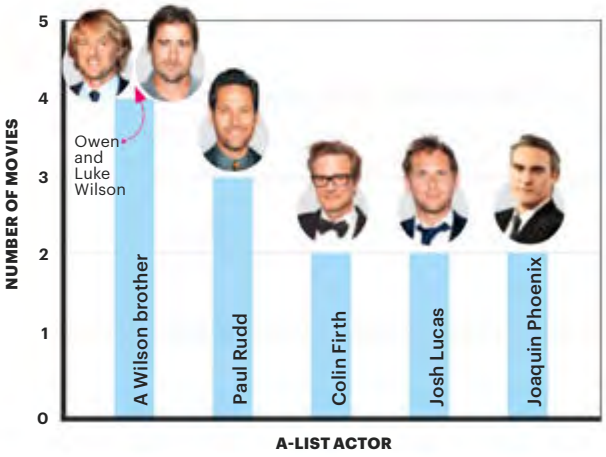
◂ *Walk the Line*

NUMBER OF BOOKS SHE'S OPTIONED AS A PRODUCER (9)

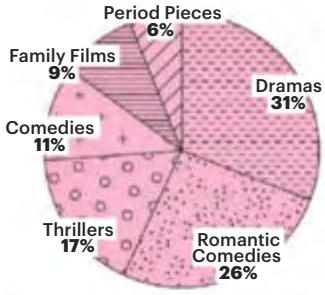
2 OSCAR NOMS **1 WIN**

HER REPEAT LEADING MEN

With costars, she's a serial monogamist



GENRE HOPPING



48

NUMBER OF TIMES SHE SAID THE F-WORD IN ***FREEWAY*** **(1996)**

14 HRS., 57 MINS.

Time it would take to marathon her rom-coms; = **1 hour**

NUMBER OF TIMES SHE'S STARRED WITH ROBERT PATTINSON

2

1 AS HIS MOTHER IN ***VANITY FAIR*** **(2004)**

+

1 AS HIS LOVER IN ***WATER FOR ELEPHANTS*** **(2011)**

HOT PURSUIT: SAM EMERSON; *LEGALLY BLONDE*: TRACY BENNETT; *THE MAN IN THE MOON*: EVERETT COLLECTION; *WALK THE LINE*: SUZANNE TENNER; *VANITY FAIR*: FRANK CONNOR; *WATER FOR ELEPHANTS*: DAVID JAMES; OWEN WILSON: LIA TOBY/AP IMAGES; LUKE WILSON: DAVID CROTTY/SIPA USA; RUDD: JOE SUTTER/PACIFICCOASTNEWS; FIRTH: DANIEL LEAL-OLIVAS/AP IMAGES; LUCAS: ANTHONY BEHAR/SIPA USA; PHOENIX: DAN STEINBERG/AP IMAGES

Far From the Madding Crowd

STARRING *Carey Mulligan, Matthias Schoenaerts*
DIRECTED BY *Thomas Vinterberg*
PG-13, 1 HR., 59 MINS. By Chris Nashawaty

THOMAS HARDY'S classic Victorian tale about one woman's dueling desires for feminist independence and fiery passion has been catnip for filmmakers dating back to 1915, the most famous adaptation being 1967's angsty Anglo incarnation starring Julie Christie. But Thomas Vinterberg's latest version is, hands down, the best yet. With a steely resilience burning beneath her delicate, creamy complexion, Carey Mulligan brings remarkable nuance and a rich inner life to the role of Bathsheba Everdene, a modest English country girl who inherits her late uncle's farm, leading to a wealth of choices most women at the time wouldn't dare to dream possible. Those, naturally, include a trio of romantic suitors: the earthy shepherd who was smitten with her even before she came into money (Matthias Schoenaerts), the rich and slightly bumbling landowner next door (Michael Sheen), and the rakish bad boy in uniform (Tom Sturridge). The only problem with Vinterberg's love-quadrangle setup is that his casting of the film makes it too obvious who Mr. Right is from the get-go: Schoenaerts' Gabriel Oak. Hell, his protective sturdiness is right there in his name. Of course, it doesn't hurt that the Belgian actor, with his sandy stubble and wounded eyes, has the dreamily brooding charisma of a young Daniel Day-Lewis. Since it would be a very short movie if Bathsheba were as quick to zero in on Oak as we are, she must suffer first (Hardy was a product of his patriarchal times, after all). Thankfully, Mulligan refuses to play the helpless, hapless victim. She's strong and smart and sensual. Even if you don't consider yourself an easy mark for literary bodice-rippers served with a side of sexual politics, this *Madding Crowd* gives you plenty of reason to swoon. **B+**

Carey Mulligan and Matthias Schoenaerts

REMEMBERING *TIME* FILM CRITIC RICHARD CORLISS
1944–2015

A Love for Film Proves Timeless

"Everything is worth watching." That was the mantra of Time *film critic Richard Corliss, who died on April 23 at age 71 following a stroke. Over his colorful 35-year career at the magazine, he never lost the sense of excitement that comes from going to the movies. It showed in his writing—both erudite and pop-conscious, with a teasing finesse for word-play. In his critique of 1992's* The Crying Game, *the opening letter of each paragraph spelled out "SHE IS A HE." His final review—of the sci-fi film* Ex Machina, *which he called "pristinely creepy"—appeared in the April 20 issue of* Time. *Here are some of Corliss' classic bons mots. —Joe McGovern*

"Smoke, sweat, flesh and blood become Jackson Pollock abstractions as they pound home the essential blood lust of those sweet sciences, prizefighting and moviemaking." ***Raging Bull,* 1980**

"John Hughes must refer to this as his Bergman film: Lots of deep talk and ripping off of psychic scabs. But this filmmaker is, spookily, inside kids. He knows how the ordinary teenagers, the ones who don't get movies made about them, think and feel."
***The Breakfast Club,* 1985**

"The movie is full of such moments of low genius.... It's just a shame that every theater showing this nonstop auto race, this animated car-toon, can't be a drive-in."
***Fast Five,* 2011**

"A movie so human, you may want to argue with it, spank it, take it home or give it some Xanax."
***Synecdoche, New York,* 2008**

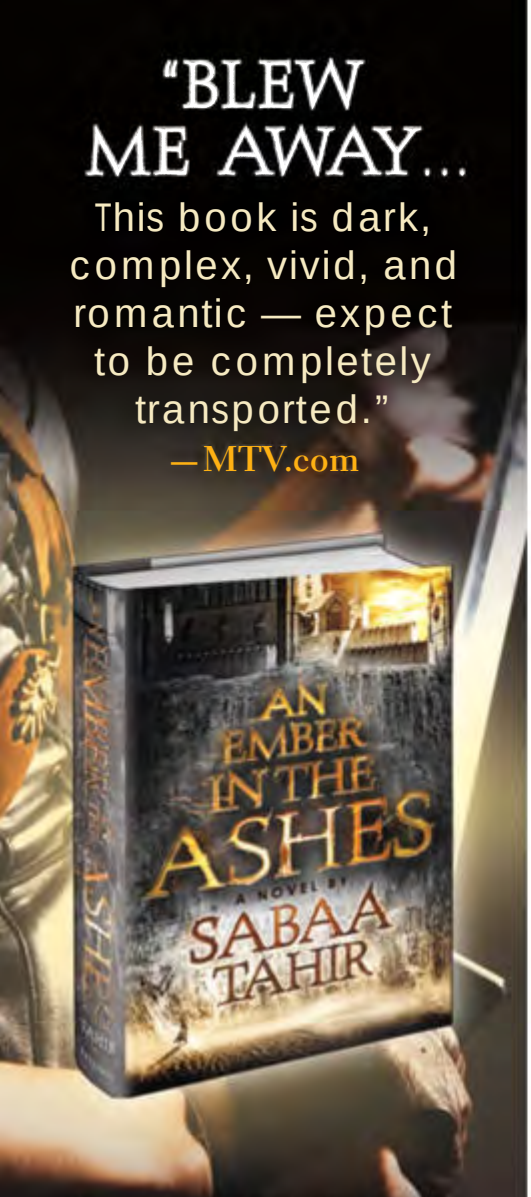
"Watching people make love is not participatory but nakedly voyeuristic; everyone in the auditorium feels weird. They laugh nervously or contemptuously, to prove their superiority to the urgent intensity on screen. Besides, they don't need simulated sex in a theater; they can see the real thing for free, online at home."
***Fifty Shades of Grey,* 2015**

"Each love affair is its own life. And whether its span is that of a mayfly or a Galapagos tortoise, it has a life cycle of birth, growth, maturity, decay, death. And possibly rebirth? Or just instant replay?"
***Eternal Sunshine of the Spotless Mind,* 2004**

"To understand pictures, we still need words."
On the importance of criticism in *Film Comment,* 1990

CORLISS: BILL FOLEY/GETTY IMAGES; *FAR FROM THE MADDING CROWD*: ALEX BAILEY

"BLEW ME AWAY... This book is dark, complex, vivid, and romantic — expect to be completely transported." —MTV.com



"MIXES *THE HUNGER GAMES* WITH *GAME OF THRONES*... and adds a dash of *Romeo and Juliet*." —*The Hollywood Reporter*

"Sabaa Tahir spins a captivating, HEART-POUNDING FANTASY." —*US Weekly*

Author photo Christophe Testi

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SNEAK PEEK

AN **ENTERTAINMENT WEEKLY** & **PEOPLE** EXCLUSIVE

Inside Woody Allen's *Irrational Man*

BEFORE THE FIRST trailer for Woody Allen's *Irrational Man* debuted online, no one knew much about the new Woody Allen movie, which will hit theaters on July 17. It stars Joaquin Phoenix as an existentially troubled philosophy professor, Parker Posey as a colleague, and Emma Stone as a student. Allen has always guarded his plots from the public, and this time—as he has with more than a few of his films in the past—he kept even his cast in the dark.

Posey, for instance, had only 20 pages of the total script in her possession for the entire shoot. "I had no idea what the exact mood of the movie was," she tells EW. "I had no idea how I fit in or how the other characters thought of me."

ALLEN BY THE NUMBERS

Directing credits: 46

The last year Allen *didn't* release a movie: 2007

Total Oscar nominations: 24

Total Oscar wins: 4

Lifetime U.S. box office as a director: $574.9 million

In the absence of a full script, Posey had to trust her director and her costars, especially Phoenix, whose acting style helped her follow her instincts. "He's very in-the-moment, so I really enjoyed being in the water with him creatively," she says.

Ironically, the fact that Phoenix was even *in* the movie was the first (and only) detail that leaked to the press. It didn't make the 79-year-old director happy. When he called Posey about being in the film, she recalls, "Woody said, 'We're doing a movie this summer.' I said, 'I know. I saw it in the paper, with Joaquin Phoenix. He's so incredible.'" Allen replied, "Uh-oh."

—KEVIN P. SULLIVAN

Joaquin Phoenix and Parker Posey in *Irrational Man*

ALLEN: DANIEL ZUCHNIK/WIREIMAGE.COM; *IRRATIONAL MAN*: SABRINA LANTOS

Kristen Wiig in *Welcome to Me*

Also Playing

Gerontophilia
NR, 1 HR., 22 MINS.

The clinical title of this Canadian import refers to a romantic preference for the elderly, the secret fetish of Pier-Gabriel Lajoie's bisexual teenager Lake. And his proclivity goes well beyond a sweet tooth for *Matlock* reruns. Working as an orderly at an old-age home, he initiates a taboo relationship with an 81-year-old patient (an excellent Walter Borden) that eventually lands him in hot water. There are the makings of a poignant *Harold and Maude*-style drama here, but the movie is so amateurish and eager to be shocking, it just winds up feeling creepy. **C–** *—Chris Nashawaty* L

I Am Big Bird
NR, 1 HR., 27 MINS.

Nearly every day for the past 45 years, one man has put on an eight-foot-tall yellow suit and gone to work as Big Bird. His name is Caroll Spinney, and he's the silver-haired subject of this loving documentary about a puppeteer who's brightened the lives of countless children weaned on *Sesame Street*. Out of costume, Spinney is as impossibly sunny as his alter ego (with none of the crankiness of his *other* incarnation, Oscar the Grouch). At 80, he has no plans to hang up his feathers—welcome news for kids and parents everywhere. **B+** *—Chris Nashawaty* L I V

Ride
R, 1 HR., 33 MINS.

Helen Hunt writes, directs, and stars as Jackie, a high-strung *New Yorker* editor who secretly follows her college-dropout son Angelo (*The Giver*'s Brenton Thwaites) to L.A. to keep tabs on him. Once he finds out, the two inevitably butt heads, but with the help of an easygoing beach bum (Luke Wilson), they surf their way through their issues. Hunt seems to confuse fast-talking with crackling banter, and the mother-son bond is way ickier than it is cute. **C** *—Isabella Biedenharn* L I V

Tangerines
NR, 1 HR., 29 MINS.

Director Zaza Urushadze is counting on you not knowing the first thing about the 1992–93 Georgian civil war before watching his earnest but minor pacifist allegory. His script doesn't contextualize the conflict. Instead, it takes the both-sides-are-bad path, focusing on conscientious objector Ivo (Lembit Ulfsak, a doppelgänger for Christopher Lee), who invites two wounded soldiers from opposite sides of the war into his home—and can't they all just get along? *Tangerines*, the first Estonian picture nominated for the foreign-film Oscar, has a heart as ripe as the citrus fruit of its title, but its message doesn't yield much juice. **B–** *—Joe McGovern* L

I Am Big Bird: The Caroll Spinney Story

Welcome to Me
R, 1 HR., 27 MINS.

You've got to give the post-*Bridesmaids* Kristen Wiig credit for juggling big-studio fare with edgier indies. I just wish her taste in indies were more discriminating. Her latest, the aggressively mediocre *Welcome to Me,* is the kind of comedy that gives quirky a bad name. Wiig plays a woman with borderline personality disorder who wins the lottery and uses the spoils to bankroll her own *Oprah*-inspired talk show. She's joined by an ace supporting cast (Tim Robbins, Joan Cusack, Jennifer Jason Leigh, Wes Bentley), but her damaged heroine feels like an *SNL* character that never would have made it past dress rehearsal. **C** *—Chris Nashawaty* L V

Television

Eva Green and Rory Kinnear; (below) Josh Hartnett

Penny Dreadful

Premieres May 3, 10 p.m.
SHOWTIME
By Jeff Jensen

A SERIAL ABOUT a league of extraordinarily screwed-up demon hunters culled from ye olde English fiction, *Penny Dreadful* is your typical monster mash of vampires, werewolves, witches, and mad scientists, but with more cable kink and heady wink. It's the *True Blood* of intertextual horror studies. All the characters are walking, talking literary references, yet the scenarios speak to the nostalgia-swamped Franken-Pop of today. In the season 2 premiere, Frankenstein's Creature, a.k.a. Caliban (Rory Kinnear), finds a job at a wax museum, merrily laboring for a showman whose latest big idea is creating sensationalistic tableaux of famous unsolved murders. To the Creature, it feels like home; to us, the collision of gothic fantasy, Victorian horror, and true-crime pulp feels like what television would become. Caliban sums up his awed reaction to this waxy wonderland in a word: "familiar."

The sly second season of *Penny Dreadful* finds its drama in

JONATHAN HESSION/SHOWTIME (2)

characters trying to shake shameful pasts that won't stop haunting them, and finds rich menace in cunning folk and shape-shifting spirits who make thralls and puppets out of our heroes, robbing them of authenticity and self-determination. I'm not being fancy: Episode 2 has actual puppet making. Timely themes abound. The men of *Penny Dreadful* struggle with their historical hegemony and general hideousness, as so many TV men do these days. Sir Malcolm (Timothy Dalton), the great hunter/explorer, aspires to atone for years of racist adventuring and gross entitlement, and in better ways than last season's reckless redemption quest. Action hero Ethan (Josh Hartnett) tries to run away from the horror, the horror of apocalyptic epiphany—*I'm a bloodthirsty werewolf!*—before resolving to confront the violent nature that subverts his heroic archetype. There's an intriguing subplot for Doctor Frankenstein (Harry Treadaway), whose efforts to create a mate for Caliban take a self-serving turn, and a whopper of a tale given to Dorian Gray (Reeve Carney), the only character to boldly reach for something new.

But it's the women of *Penny Dreadful* who drive the show. The locus continues to be antiheroine Vanessa (Eva Green), a not-so-innocent Christian woman demonized in manifold ways, including, perhaps, by her own belief system. This year's Big Bad, the Satan-worshipping spiritualist Evelyn (Helen McCrory), comes on like hellfire and gives *Penny Dreadful* the strong antagonist it lacked last year. Evelyn's some provocative female representation. She's brutal to the sisterhood of feral witches that serves her, she delights in controlling powerful men, she jealously covets the perverse attentions Lucifer lavishes on Vanessa. A near-operatic sequence depicting spiritual warfare between Evelyn and Vanessa—both on their knees, begging for power from their rival (male) gods, a duet of dueling prayers—suggests they're owned by the same damn coin, just on opposite sides of it. Overthink? Maybe. But *Penny Dreadful* cuts above the familiar creep-show clutter by being hyper-pop Grand Guignol with zeitgeist on the brain. And puppets! **B+**

WHAT'S ON MY DVR

Hail to the remote! *Veep* star **Anna Chlumsky** reveals her must-see TV.

Orphan Black
This is a modern feminist adventure about women finding out who they are, who's objectifying them, who's misusing them, and taking those foes on in a way that feels convincing and possible. Also: Tatiana Maslany!

Game of Thrones
The worlds they create are impeccably lavish and enveloping. You find yourself caring deeply for these people, these dynasties, these histories. And in the end, what gal doesn't just want to be as badass as Arya Stark?

RuPaul's Drag Race
There is no other reality show worth watching when this one gives you performers who drop "T," turn a catchphrase, and throw shade FOR A LIVING. And in heels, a wig, and a BEAT face. That is ELITE TV competition, people.

PATRICK DEMPSEY: MADELEINE STOWE: BOB D'AMICO/ABC (2); CIARAN HINDS: HELEN SLOAN/HBO; CHLUMSKY: VALERIE MACON/GETTY IMAGES

FAUXBITUARIES

Remembering TV's Dearly Departed

DEREK SHEPHERD
Grey's Anatomy
1966–2015

Post-it-note weddings. Elevator trysts. That slight head-tilt thing he always did. The country's top neurosurgeon leaves a profound legacy—not least of which is the "McDreamy" nickname, the 442nd-most-popular baby name of 2005. But he'll perhaps be best remembered as the man who made an honest woman out of Meredith Grey. He picked her. He chose her. He loved her. Then he got hit by a truck. A memorial service will be held graveside—you'll recognize it by the outline of candles.

VICTORIA GRAYSON
Revenge
1958–2015

The Queen of the Hamptons has been checkmated. Victoria Grayson (née Harper) had been the icy dominant force of Long Island, a glamorous socialite whose charitable parties were as renowned as her attitude toward the bourgeoisie. Though she perished in a tragic mansion fire (one she, incidentally, set herself), her absence from this mortal plane does not mean she's absent from the hottest social event of the year. Ms. Grayson's wake, sponsored by Cartier, will be strictly black-tie, with tables starting at $5,000.

MANCE RAYDER
Game of Thrones
The fifth Blackfyre rebellion–the fourth moon of the summer owl

Once a member of the Night's Watch, always a member of the Night's Watch—except when you abandon the Wall and flee north to become king of the wildlings. Such is Westeros' memory of Mr. Rayder, who, in addition to animal skinning and civilizing the Free Folk, enjoyed crossword puzzles and antique-bow restoration. In lieu of flowers, Mr. Rayder's tribe is accepting snowshoes and the sacrifice of your firstborn.
—Marc Snetiker

WAYWARD PINES

WELCOME TO THE CREEPIEST TOWN IN AMERICA

Warning: There's no turning back once you've crossed these city limits. But we'd expect nothing less from executive producer/director **M. Night Shyamalan**, who's tackling TV for the first time with Fox's *Wayward Pines* (debuting May 14 at 9 p.m.). EW goes behind the scenes of the eerie drama. —SARA VILKOMERSON

MATT DILLON'S FACE is covered with cuts and bruises. Fake ones, that is. It's an overcast afternoon in September 2013 on the set of *Wayward Pines*. Dillon grins as the rain that's been threatening all day finally falls, pounding on the roof of his trailer. "Good old Vancouver," he says. "Perfect for the mood."

Wayward Pines—which debuts May 14 on Fox—is just the kind of dark and stormy psychological thriller tailor-made for executive producer M. Night Shyamalan. Adapted and executive-produced by Chad Hodge (*The Playboy Club*), the 10-episode show follows Secret Service agent Ethan Burke (Dillon), who, while looking for two missing agents, finds himself in the seemingly serene town of Wayward Pines, Idaho. The streets are tidy and the people are friendly, but signs soon point to things not being at all what they appear, and questions begin to pile up: Why can't Ethan leave or make phone calls out of town? How is it that his co-worker Kate (Carla Gugino) is 12 years older than when he last saw her a few weeks ago? Why is Melissa Leo's Nurse Pam intent on keeping him on bed rest? And what is with the fake crickets?

"I read the book [*Pines*] and could not put it down," Hodge says of the trilogy by Blake Crouch on which the show is based. He wanted to turn the novels into a TV series, but the story's puzzling nature didn't make it very network-friendly. "I thought, 'No way am I going to pitch this.' I knew what everyone's face would look like," Hodge says with a laugh. Instead, inspired by the passion he had for the material, he decided to write a spec script himself. "I thought, 'As long as I can make people feel the way I did when I read the book, then I can succeed at this.'"

His screenplay certainly sold Shyamalan, whom Hodge and fellow exec producer Donald De Line had put at the very top of their dream list when it came to possible directors. "We thought, 'He won't do it—he's never done TV before. Should we waste our time if he's not going to do it?' But we sent it to him anyway. The very next day we heard he'd read it and wanted to do it," Hodge says.

It wasn't just the mystery at the heart of *Wayward Pines* that appealed to Shyamalan; it was also the dark comedic streak within its pages. "When I read *Wayward Pines,* it had that mix of humor that I've been dying to do," says Shyamalan, who directed the pilot episode and stayed deeply involved as an executive producer. The show marks Shyamalan's first foray into television and the first time he's directed a script someone else wrote. "As you'd guess, I'm not as precious with the words," he says. "Don't tell Chad I said that!" (Whoops, sorry!)

Shyamalan cast *Wayward Pines* largely with film actors—in addition to Dillon, you'll see a truly terrifying Leo ("When I cast Melissa, everything fell into place," says Shyamalan), Toby Jones, a pre-*Empire* Terrence Howard, Juliette Lewis, and Gugino. "Matt is one of those guys who is like Travolta," Shyamalan says of his leading man. "He's an icon! You tell 10 people you're working with Matt Dillon and eight of them will be like, 'Wow, that's really cool.' Then the other two will lose their minds," he continues. "People go crazy! He has that thing, that power."

It wasn't just the mystery at the heart of *Wayward Pines* that appealed to Shyamalan; it was also the dark comedic streak within its pages.

But on *Wayward Pines* Dillon's character is powerless as things get strange (and then stranger still). The uneasy and surreal tone displays some ingrained *Twin Peaks* DNA (and indeed the seminal David Lynch show was

ED ARAQUEL/FOX (3)

(Clockwise from top) M. Night Shyamalan, Carla Gugino, and Matt Dillon on set; Melissa Leo; Terrence Howard and Dillon

Crouch's favorite), but Dillon likens it more to *The Twilight Zone*. Judging from the first couple of episodes, time appears to pass differently in Wayward Pines than in the outside world. ("When time does weird things I'm always like, wait, *what*?" says Lewis. "Who am I? I don't understand. And here? It's radical.")

As Ethan scrambles to escape the town and its bizarre population, don't be surprised if you feel both anxious and amused. "There's humor in the absurdity—if people are laughing and you're not trying to make them, well, that's a good thing," says Dillon. He signed on to the project based on the promise of telling a deeply layered story that had room to unfold over 10 episodes. (Hodge says the series could continue beyond this season but didn't elaborate as to how.) "There's something cinematic about this material," Dillon says. "But you couldn't tell this story on the big screen. These characters grow, and you can be patient with the storytelling."

Unlike on similarly enigmatic shows—say, *Lost* and *The Killing* (the latter of which shared a soundstage with *Wayward Pines*)—audiences will know the answer to the town's central mystery by the fifth episode. The series will then turn its gaze toward how the characters handle this information. "We really want them to deal with the repercussions of what it means," says Shyamalan. "What happens now that we've told you."

Production on *Wayward Pines* wrapped in early 2014, meaning the series' small-screen bow has been a year in the making. "I've been a little impatient," says Hodge with a laugh. "But they wanted to give it its own special launch, so I think it's great. I want people to be able to pay attention to it," he says. "This is a show you're going to want to binge-watch."

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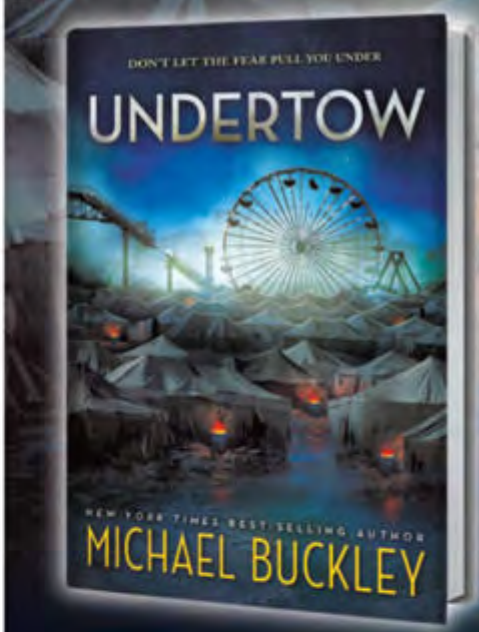

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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN**

MUST WATCH OF THE WEEK

Season Finale

THE GOOD WIFE

SUNDAY, MAY 10 | 9–10PM | CBS

It's been a tumultuous season: Alicia (Julianna Margulies) campaigned to be the next state's attorney and won...only to withdraw four episodes later. Then there's the mystery surrounding Kalinda's departure, which has been fueling debate ever since it was announced that this season would be Archie Panjabi's last. We know for sure that Kalinda will be in the finale, but what about everyone else? "There are no real questions from the year that aren't answered," promises creator Robert King, who also directed the episode. He teases a big first-act revelation about Peter (Chris Noth) and Eli (Alan Cumming), as well as Michael J. Fox reprising his role as Louis Canning, resulting in one particularly explosive scene. "It's the angriest I've ever seen Michael J. Fox in my life," says King. "The crew clapped and applauded for him afterward. He's a nice guy in real life, but to see him explode the way he does is a special thing to see." *—Breia Brissey*

MONDAY MAY 4

Season Finale

Gotham

8–9PM | FOX

Gotham **should be so much more fun. Young Riddler and Li'L Penguin sport emo bangs, the Mob baddies sound as convincing as *Looney Tunes*' Rocky and Mugsy, and Jada Pinkett Smith has spent the season auditioning for her own private *American Horror Story*. But the show has never embraced its campy heart. The finale is another mess of nonsensical motivations, inept villainy, and bargain-Nolan chatter about what kind of hero the city needs/can afford on a network budget. There's a twist involving one (heretofore lame) character so utterly goofy, it has to be seen to be believed. If *Gotham* could just develop a sense of humor, it could be a latter-day version of Adam West's *Batman*. Imagine the theme music! C–** *—Darren Franich*

Jane the Virgin

9–10PM | THE CW

Jane prepares for a reunion at her high school, where she was voted "Most Likely to Immaculately Conceive."

Kurt Cobain: Montage of Heck

9–11:15PM | HBO

Come as You Are to see a Sliver of the Nirvana singer's life In Bloom. (All Apologies for that.)

David Letterman: A Life on Television

9:30–11PM | CBS

Top 10 Reasons to Watch This Special:
1. David Letterman.
2. David Letterman.
3. David Letterman.
4. David Letterman.
5. David Letterm...

Turn: Washington's Spies

10–11PM | AMC

Abe visits NYC to find a spy. But first he'll stand around in the middle of the sidewalk while I'm rushing to work.

CHICAGO HOPE

The Night Shift

10–11PM | NBC

Michelle Obama and Jill Biden swing by the hospital. Meanwhile, Joe Biden is still barred for that time he raided the lollipop stash.

THE GOOD WIFE: JEFF NEUMANN/CBS; GOTHAM: JESSICA MIGLIO/FOX; OBAMA: ANDREW HARNIK/AP PHOTO

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

TUESDAY MAY 5

Season Finale

Forever

10:01–11PM | ABC

John Noble (*Fringe*) guests as relic collector Griffin, who gets caught up in Henry's (Ioan Gruffudd) quest for revenge when the dagger that killed Julius Caesar—and made rival Adam (Burn Gorman) immortal—pops up. "Griffin puts Henry to a test, a test he almost fails," Noble says. "He nearly lures Henry into something he'd regret." Like an alternate universe, perhaps? *—Natalie Abrams*

Community

STREAMING

YAHOO SCREEN

Greendale gets entangled in a scam. As a result, Jeff will now be played by a Nigerian prince.

Season Finale

New Girl

9–9:30PM | FOX

Damon Wayans Jr.'s Coach leaves, and Nick and Jess might have feelings for each other. This all sounds so familiar...

Season Finale

Person of Interest

10–11PM | CBS

Finch and Root try to save the Machine. Sixty thrilling minutes of Control+Alt+Delete!

Season Premiere

Inside Comedy

11–11:30PM | SHOWTIME

For the start of the fourth season of this weekly deep dive into the minds of comedians, host David Steinberg scored sit-downs with both Jon Stewart and Stephen Colbert. But it's only a partial score, as the Stewart interview was conducted in January, before he announced his exit from *The Daily Show*. So while there are no revelations about what's next, the episode does serve as a minor victory lap for Stewart, with ample footage of envelope-pushing segments that drive home just how edgy and fresh his baby has always been. The Colbert bits are simply gravy. B+ *—Kyle Anderson*

FOREVER: ABC; *INSIDE COMEDY*: LAUREN SILBERMAN/SHOWTIME

WEDNESDAY MAY 6

black-ish

9:31–10PM | ABC

How will *black-ish* handle the arrival of a gay (no *-ish*) relative? We find out tonight when Dre's (Anthony Anderson) sister Rhonda (guest Raven-Symoné) brings her girlfriend and reveals that they're engaged—and that Dre's not invited to the wedding. The siblings are close but have a few issues to deal with (such as the Johnsons' "please don't ask, please don't tell" policy). What could be a cringey story line ends up being sweet and clever, thanks in large part to Raven-Symoné and Anderson's delicious chemistry. Let's hope she visits more often. B+

The Mysteries of Laura

8–9PM | NBC

Laura and the crew investigate a case involving a murdered club kid. Fingers crossed it's not Stefon!

Season Finale

Schitt's Creek

10–10:30PM | POP

David and Alexis realize they're attached to Schitt's Creek. So I guess they won't be moving to Poopy Village after all?

CSI: Cyber

10–11PM | CBS

A man buys pills from a hacked medical site. Remember: If your *CSI: Cyber* lasts for more than four hours, call a doctor immediately.

THURSDAY MAY 7

Season Finale

The Big Bang Theory

8–8:31PM | CBS

It's all about relationships in the season finale of CBS' flagship comedy, which marks the five-year anniversary of Amy (Mayim Bialik) and Sheldon's (Jim Parsons) meeting. "He's feeling a lot of pressure about the speed at which things are moving forward," says executive producer Steven Molaro. Sheldon turns the focus to Leonard (Johnny Galecki) and Penny (Kaley Cuoco-Sweeting) by inquiring why they haven't set a wedding date yet, which causes drama among the quartet. Should we be worried about a breakup? "Some big life-changing decisions are made," Molaro says, teasing there's more than one cliff-hanger in the season ender. *—Natalie Abrams*

The Vampire Diaries

8–9PM | THE CW

Stefan takes Damon on a road trip. It's shipper heaven!

Lip Sync Battle

10–10:30PM | SPIKE

Malin Akerman vs. Stephen Merchant. Afterward they'll grab some Swedish fish-and-chips.

Caring for Mom & Dad

10–11PM* | PBS

Meryl Streep does a doc on parental care. Somehow she'll get an Oscar for this.

*check local listings

FRIDAY MAY 8

Dog With a Blog

8–9PM | DISNEY

A revealing look at how EW.com's internship program operates.

SERIES DEBUT

Grace and Frankie

STREAMING

NETFLIX

Lily Tomlin, Jane Fonda, Martin Sheen, and Sam Waterston join *The Third Best Exotic Marigold Hotel*.

Cedric's Barber Battle

8–8:30PM | THE CW

We meet a man dubbed "the Amish Barber." It'll be fun because he loves to horse around.

Season Finale

Hawaii Five-0

9–11PM | CBS

There's a bomb on the island—it's in the only theater still showing *Mortdecai*.

Comedy Bang! Bang!

11–11:30PM | IFC

With guest Skylar Astin, who is either an actor from *Pitch Perfect 2* or a type of luxury car.

SATURDAY MAY 9

Orphan Black

9–10PM | BBC AMERICA

Tatiana Maslany faces drug lords, military compounds, and the Clone Ranger. (Okay, fine, one of those is made up!)

Saturday Night Live

11:30PM–1AM | NBC

Wild star Reese Witherspoon hosts with wild star Florence Welch (and the Machine, of course).

Series Debut

Say It to My Face!

10–11PM | FYI

Imagine a version of *Bar Rescue* on which Jon Taffer hands his business-critiquing duties to the patrons and you've got this new reality series, where restaurants meet their online critics IRL. Hosts Andrew Gruel and Anthony Dispensa overhaul eateries based primarily on negative online reviews, which means the most vocal customers (rather than the most sensible ones) end up making their mark. Sound fun? Not enough: The hosts avoid any Taffer-like face-offs with the owners. And the reviewers return a week later with the option to up their rating—though we probably won't. B– *—Dana Rose Falcone*

BLACK-ISH: NICOLE WILDER/ABC; *THE BIG BANG THEORY*: MONTY BRINTON/CBS; *THE VAMPIRE DIARIES*: TINA ROWDEN/THE CW; *GRACE AND FRANKIE*: MELISSA MOSELEY/NETFLIX; *ORPHAN BLACK*: STEVE WILKIE/BBC AMERICA; *SAY IT TO MY FACE*: FYI

SUNDAY MAY 10

Salem

10–11PM | WGN AMERICA

Things have been getting wicked weird in Massachusetts: A mysterious plague is spreading fast in Salem, a new witch is on the ascent, and Mary's (Janet Montgomery) power over the town faces new challenges. All of this has made for a more interesting season compared with last year's hit-or-miss run, and tonight's plot-thick episode keeps that momentum going. Mary loses someone close while also gaining two new foes, and Alden (Shane West) all but declares war. The real fun parts, though, involve rivals Hathorne and Cotton (Jeremy Crutchley and Seth Gabel)—I could watch Puritans trade insults all day. B

Brooklyn Nine-Nine

8:30–9PM | FOX

Terry organizes a trip to a local magnet school, where the team will learn to stick together.

Silicon Valley

10–10:30PM | HBO

The group's work is put at risk thanks to a nosy neighbor. Damn that Mr. Feeny Gibbler-Flanders!

Season Finale

Revenge

10:01–11PM | ABC

Emily admits to her crimes in the Hamptons. "It's true," she says with shame. "I wore white after Labor Day."

Call the Midwife

8–9PM* | PBS

The baby-birthing drama's fourth season has been its most socially minded yet, tackling issues of homosexuality and abortion, among others—so it's a pity the penultimate ep largely eschews smart cultural commentary in favor of a soapy switched-at-birth twist. But its handling is as adept as fans have come to expect—and made poignant by an uncharacteristically softened Sister Evangelina (Pam Ferris). B *—Amy Wilkinson* *check local listings

SALEM: SAM LOTHRIDGE/WGN AMERICA; CALL THE MIDWIFE: PBS

Music

Mumford & Sons

Wilder Mind
ROCK (GLASSNOTE/ GENTLEMEN OF THE ROAD)
By Kyle Anderson

THREE YEARS AGO, the fire fueling the folk revival was at maximum combustion. Radio airwaves were awash in suspendered combos ravaging acoustic guitars and harmonizing around the old gin mill. It was the first rock movement to significantly crash the mainstream since Fred Durst stuck cookies up your yeah, and while plenty of like-minded groups scored hits, Mumford & Sons were the clear kings of the scene. So it's mildly shocking that the British foursome's third album, *Wilder Mind*, takes the sound that led them to multiplatinum success and chops it to bits. The band has swapped out its rail-riding sing-alongs for plugged-in epic rock that aims for the majestic swoop of U2 and poses a fascinating question: Should the Mumford men be lauded for exploring the world outside their artisanal-pickled comfort zone, or condemned for playing against their obvious strengths?

Their latest retains the structural dynamism of its predecessors ("Snake Eyes" builds and balloons as expertly as the top 10 smash "I Will Wait"), and though the overall volume is greater, the passion is lacking. Marcus Mumford tries hard to emote through the crashes of "Tompkins Square Park" and "Just Smoke," but his full-throated bellow tends to fight songs instead of carry them. The obsessively buffed production doesn't help—it scrubs gentle tunes like "Only Love" so clean they might as well be wrapped in plastic.

Wilder Mind is too well executed to truly dislike, but it also doesn't provide many reasons to rally around Mumford & Sons' brave new world. If they're serious about this direction, they'll need to diversify their sound. Maybe add a banjo? **B**

BEST TRACKS

SNAKE EYES
A slow-burning, twitchy shaker

THE WOLF
A hard-charging fist-pumper

MUMFORD & SONS: JAMES MINCHIN

HOW TO BE A MILLENNIAL TEEN IDOL IN 6 EASY STEPS

Meet **Shawn Mendes**, the 16-year-old Canadian singer whose full-length debut, *Handwritten*, just bowed at No. 1 on the *Billboard* chart—without a charting pop single. We asked him what it takes to be a teen superstar. —MADISON VAIN

1 PUT YOURSELF OUT THERE, SIX SECONDS AT A TIME.
In 2013 Mendes filmed himself covering Justin Bieber's "As Long as You Love Me" at his home outside Toronto and posted it on Vine. "I think that initial one came out of me being a little bored—very spontaneous. I had been playing guitar for about seven months, so it was super new to me." And super appealing to thousands of viewers, who soon took the clip viral.

2 GO TO YOUR ROOM—AND GET TO WORK.
"My dad said to me one day, before I got a manager or anything, 'So, if you're going to do this music thing, can you even write a song?' And I said, 'Well, I don't even know. I've never tried.' So I went up to my room that night and tried sitting down with a song, and it actually wasn't bad at all. And I've been writing ever since."

3 IT MAY NOT BE BROKE, BUT DON'T BE AFRAID TO FIX IT.
"When I first started, it happened so quick that I was kind of shaky on the type of artist that I wanted to be. But now I'm starting to really hone in on my singing and my style and my guitar playing, and it's bringing a new soul-rock-but-still-pop flavor into everything. [And] I've been trying to learn piano lately. I want to be a piano master one day."

4 LEARN FROM THE (REALLY, REALLY FAMOUS) PROS.
"I was lucky enough to go to [Taylor Swift's] birthday party, and I got to talk to her a little bit there. I'm really hoping to get some advice from her when I go on tour."

5 KEEP YOUR HEAD, AND YOUR SUPPORT CREW.
"No one knows what the industry is like until you're in it. I had no idea, my parents had no idea. But they handled it like pros.... And my friends are super supportive. Seeing your friends together every weekend—especially with social media—I struggle with that. But when I go home, we act like it's no different."

6 STALK YOUR HEROES, PATIENTLY.
"I'd love to meet Eminem one day, if that's possible. I know he's kind of got security like the president, but if that was ever a possibility... [*Laughs*]"

WHO'S PLAYING ON LATE-NIGHT & TALK SHOWS

SATURDAY MAY 2

Saturday Night Live
WIZ KHALIFA

MONDAY MAY 4

Late Show With David Letterman
THE AVETT BROTHERS AND BRANDI CARLILE

Conan
MIKAL CRONIN

TUESDAY MAY 5

The Tonight Show Starring Jimmy Fallon
FETTY WAP

The Late Late Show With James Corden
OK GO

Conan
BEST COAST

Late Show With David Letterman
MUMFORD & SONS

The Ellen DeGeneres Show
JAMIE FOXX

WEDNESDAY MAY 6

The Tonight Show Starring Jimmy Fallon
NOEL GALLAGHER

Jimmy Kimmel Live!
MAROON 5

Late Show With David Letterman
NORAH JONES

THURSDAY MAY 7

Jimmy Kimmel Live!
BRANDON FLOWERS

The Ellen DeGeneres Show
MY MORNING JACKET

FRIDAY MAY 8

Live With Kelly and Michael
TRISHA YEARWOOD

Late Show With David Letterman
DAVE MATTHEWS BAND

MENDES: CHRISTOPHER WAHL/CONTOUR BY GETTY IMAGES; KHALIFA: BYRON PURVIS/ADMEDIA/CORBIS; JONES: EBET ROBERTS/REDFERNS/GETTY IMAGES

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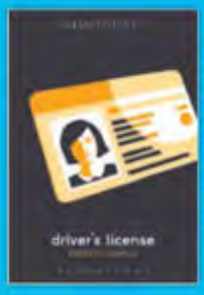

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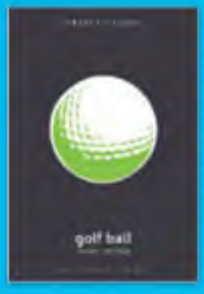

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SAY MY NAME: CELEBRITY SONGS

There's nothing famous people love more than singing about other famous people—as three new boldfaced odes prove. Below, our (by no means comprehensive) take on musical tributes to singers, actors, and whatever you call Donald Trump. —ERIC RENNER BROWN

DRAKE
"Madonna" (2015)

Is it a compliment? Absolutely. Drake doesn't objectify the Material Girl—he basks in her greatness.
Did the muse approve? If you've seen the Internet, you've seen the Coachella Kiss Heard Round the World. She likey.

CHARLIE PUTH FEAT. MEGHAN TRAINOR
"Marvin Gaye" (2015)

Is it a compliment? For sure. If your name is used as a synonym for sex decades after your death, you did something right.
Did the muse approve? Gaye's estate hasn't moved to sue over this one yet, so yes?

FALL OUT BOY
"Uma Thurman" (2015)

Is it a compliment? The song is more about her badass *Pulp Fiction* character Mia Wallace's unforgettable dancing, but yes.
Did the muse approve? Thurman told *Today* she was flattered and wished she could be in the video.

JAY Z
"Tom Ford" (2013)

Is it a compliment? Hova praises sparingly—but here he uses the designer's name as shorthand for fashion, wealth, and exclusivity.
Did the muse approve? Very much. Then again, he also said Jay was one of his biggest customers, so quid pro quo.

MAC MILLER
"Donald Trump" (2011)

Is it a compliment? Sort of. Miller does laud Trump's riches: "Look at all this money/Ain't that some s---?"
Did the muse approve? The Donald said the language was "hard to understand" but also called Miller "the new Eminem."

DUCK SAUCE
"Barbra Streisand" (2010)

Is it a compliment? Well, the only other lyrics are "Oo-oo who-oo-oo whooo-oo oo-oo." But it totally feels like one.
Did the muse approve? Streisand told SiriusXM that she heard it in a restaurant in France—and thought it was a joke. *Ce n'est pas, madame!*

TAYLOR SWIFT
"Tim McGraw" (2006)

Is it a compliment? Unless you know a country singer who hates symbolizing youthful romance and hot summer nights, yes.
Did the muse approve? Swift serenaded McGraw at the 2007 ACMs—and he responded with a hearty hug.

OUTKAST
"Rosa Parks" (1998)

Is it a compliment? OutKast framed Parks' legacy positively—but also compared it to their own challenges in the rap world. A thorny analogy, to say the least.
Did the muse approve? Parks sued OutKast and their label for libel. The parties settled.

KIM CARNES
"Bette Davis Eyes" (1981)

Is it a compliment? Carnes assigns the movie star's signature feature to a femme fatale who also has "Greta Garbo standoff sighs."
Did the muse approve? Davis said she was confused, then "almost flipped." But femmes fatales never lose their cool.

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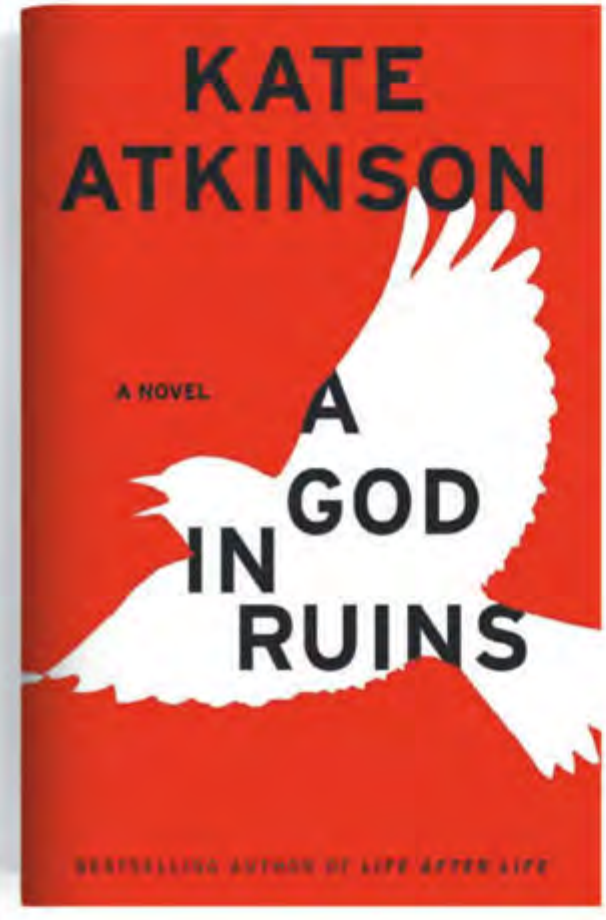


A God in Ruins

Kate Atkinson

NOVEL

By Leah Greenblatt

PITY THE POOR SEQUEL—especially one that comes in the wake of a literary marvel like Kate Atkinson's *Life After Life* (which this magazine anointed the best novel of 2013). Maybe that's why *A God in Ruins* has cautiously been dubbed a "companion piece," even though the book stands, often stunningly, on its own.

Life's tale of Ursula Todd, an otherwise ordinary British girl with the singular ability to be reborn again and again in her own skin, came off like a metaphysical magic trick—not only tapping into heady notions of fate and free will but repeatedly waving a wand over crucial moments in 20th-century history. *Ruins* turns its focus to her baby brother, Teddy, who (in this iteration) survives WWII and goes on to marry his childhood sweetheart, deferring dreams of vagabond bohemia for a small-town newspaper job, a suburban tract house, and the quiet labor of parenthood.

In some ways, though, he's never returned from the war, haunted by the unfathomable loss of millions—their names "written on water. Or scorched into the earth. Or atomized into the air. Legion"—and unsure of what to do with a future he never expected to live to see. His daughter, Viola, doesn't care. A peevish little girl who grows up to be a sulky, self-righteous pseudo-radical, she thinks chakras are good and war is bad and "anyway it was *years* ago." But he is still a beacon of hope to her own two children, Sunny and Bertie, tiny hostages of their mother's various experiments in communal living, whole-grain casseroles, and clueless politicking.

Viola's the sort of insufferable character that could sink a lesser book, and readers of *Life* may wish Ursula would swoop in and conjure another one of her parallel universes—one where Teddy pens poetry and drinks kava under the Spanish sun, and Viola is a mirage that never was. But Atkinson writes the way LeBron dunks or Stephen Hawking theorizes; she can't help being brilliant, whether she's describing a sloshed bachelorette party or a midnight bomb raid over Bergen. *Ruins* never quite reaches *Life*'s dizzying, otherworldly heights. Instead, it's more like actual life: sometimes dreary and disappointing and often not what we dreamed it would be at all, but still absolutely worth taking on. **B+** E C A

MEMORABLE LINES

"*F-Fox* fell with Teddy still inside her, a blaze of light in the dark, a bright star, an exaltation, until her fires were finally quenched by the waves. It was over."

AVAILABLE ON E = E-book C = CD A = Audible

Luckiest Girl Alive

Jessica Knoll

THRILLER

By Hillary Busis

JESSICA KNOLL'S debut is not the next *Gone Girl*.

You can be forgiven for thinking it might be. Both have dark, twisty, true-crime-inspired plots—though you won't learn from which headline *Luckiest Girl* was ripped until chapter 12. Both have been optioned by Reese Witherspoon to become dark, twisty, true-crime-inspired films. And both feature shrewd, prickly, damaged heroines who have made their careers at glossy magazines—much like Knoll and *Gone Girl* author Gillian Flynn once did. (Knoll used to work at *Cosmo* and *Self*; Flynn used to work here at EW.)

But Knoll's Ani—full name: TifAni FaNelli, and yes, that's how it's spelled—is a lot more status-conscious than Flynn's Amy. That's because she wasn't born into money. Ani has spent her entire life trying to make up for that fact—and by 28, it seems she's finally achieved Instagram-picture perfection, complete with a WASP trophy husband-to-be. Of course, beneath her carefully spackled surface and barre-toned, washboard abs, Ani's a wreck, thanks largely to a series of traumas she endured during her freshman year at a tony Philadelphia private school.

The truth of what happened to Ani unfurls slowly, sometimes painfully so, through flashback chapters that alternate with sections set in the present. It's a necessary device, since current-day Ani is often so cartoonishly unpleasant that despite Knoll's razor-sharp writing—clearly she knows from status-obsessed magazine editors—it can be difficult to care about what happens to her narrator. (It's a credit to the author's propulsive prose that you'll keep reading anyway, if only to solve the story's central mystery. I finished the book in a single night.) *Gone Girl* works in large part because of how it suddenly shows that the bubbly, generous Amy readers thought they knew is a lie. Knoll does the opposite: Ani is a nasty piece of work from the moment we meet her, but she grows more sympathetic as the roots of her low-grade psychopathy are exposed.

And when it does come, that reveal is a real doozy—a legitimately shocking, completely unputdownable sequence that unfolds like a slow-motion horror film. It instantly elevates *Luckiest Girl*, making it more than the *Gone Girl* imitator it initially appears to be—and that momentum keeps going until its final pages. The book still isn't innovative enough to inherit Flynn's mantle, but it's gripping enough to earn a spot on a nearby shelf. **B+** E A

THIS WEEK IN EGOS

SELFIE-ACTUALIZED

Kim Kardashian's **Selfish** is an exercise in curated narcissism—but she's not the first to sing a song of herself. —ISABELLA BIEDENHARN

SAVVY

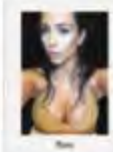
INFLUENCE
Mary-Kate and Ashley Olsen (2008)

The actresses-turned-designers interviewed their VIP artist friends in a well-produced ode to high culture—and name-dropping.

KATE: THE KATE MOSS BOOK
Kate Moss (1995)

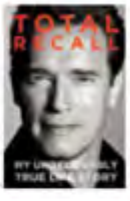
This gorgeous collection of '90s-era photos (all featuring Kate, of course) doubles as the supermodel's early B sides.

SELFISH
Kim Kardashian (2015)



Love her or hate her, Kim's selfies are crucial to her megasuccessful brand—and a window into her...something. If we keep double-tapping, she'll keep duck-facing.

TOTAL RECALL: MY UNBELIEVABLY TRUE LIFE STORY
Arnold Schwarzenegger (2012)



Though the Ahnuld-size autobiography clocks in at 650 pages, only a handful of those address his...errors.

CONFESSIONS OF AN HEIRESS
Paris Hilton (2004)

Remember when Paris Hilton tried to trademark "That's hot"? Remember when people talked about Paris Hilton?

DON'T HASSLE THE HOFF
David Hasselhoff (2007)

Kudos for grabbing that punny, low-hanging fruit, David, but forgive us if we can't bring ourselves to read *four separate chapters* titled "Travels With the Hoff."

SHAMELESS

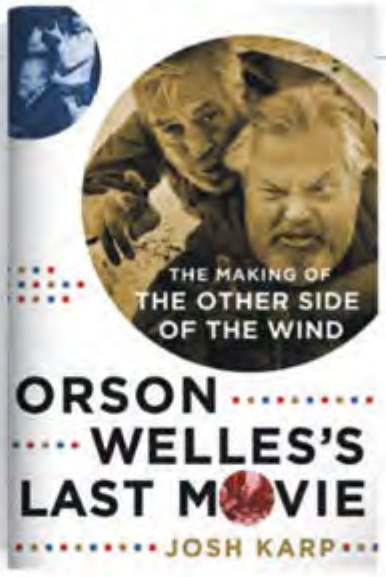
KNOWLTON LESLIE HASSLER

Orson Welles's Last Movie

Josh Karp

NONFICTION

By Jason Clark



FILMMAKER ORSON WELLES blustered about a great many things—artistic control, casting, hell, even frozen peas. But in Josh Karp's excellent new book, you get a sensitively rendered and panoramic depiction of that famous megalomania. *Orson Welles's Last Movie* chronicles the disastrous making-of drama behind Welles' Iranian-funded, still-unseen final film, *The Other Side of the Wind*, a deeply strange, super-meta project about a legendary closeted moviemaker's 70th birthday party, which happens on the final day of his life. (Spooky: Welles himself, who many assumed was the basis for the lead character, also died at 70.) Welles is as ripe a subject as any to depict Hollywood hubris, but Karp's lively tone keeps him on a balanced, human level. More than anything, *Movie* paints the *Citizen Kane* vanguard as something of a Gatsby desperately seeking his own Nick Carraway to understand his overactive mind. There's no shortage of hilarious anecdotes here: Welles berating a PA for not getting sandwiches for the crew members so they could then work with one free hand; the actors questioning a note to dejectedly look down at their feet so Welles could add "midgets" to their scene later. But the most delicious irony of all might be that this tale of the ultimate movie gone wrong could make for a pretty wonderful movie. **A–** E C

MEMORABLE LINES

"There's only one other thing I hate as much as [an actor praying on film] and that's sex," Welles said. "You just can't get in bed or pray to God and convince me on the screen."

QUICK TAKES

Re Jane

Patricia Park

NOVEL

The titular heroine of Charlotte Brontë's *Jane Eyre* at one point describes herself as "poor, obscure, plain, and little." In this modern retelling, Jane Re, a *honhyol* (mixed-race) orphan living in working-class Flushing, Queens, sees herself as those same things. (Except the "little" part—at 5 foot 7, she towers over the Korean-American women around her.) Jane finds an opportunity to jump into a different life when she becomes the au pair to the adopted Chinese child of Beth and Ed, a couple of Brooklyn intellectuals. As a stand-alone coming-of-age novel, *Re Jane* is snappy and memorable, with its clever narrator and insights on clashing cultures, but the nods to *Jane Eyre* mostly fall short. This Ed is no Edward Rochester. **B** —*Stephan Lee* E A

The Blondes

Emily Schultz

NOVEL

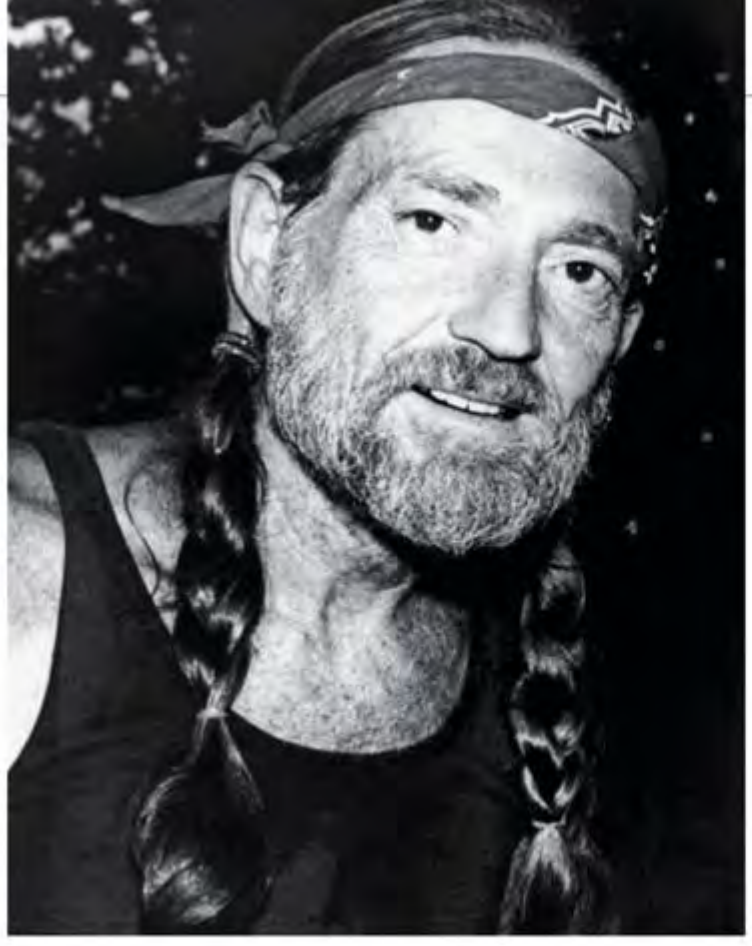
In Schultz's unsettling satirical novel, a rabies-like disease hits New York City, infecting only blond women. Blonde Fury, as the media call it, causes its victims to attack passersby at random, viciously and fatally. Worldwide paranoia sets in (the Netherlands is hit hard; India, not so much), and women dye their hair dark or even shave their eyebrows to avoid infection. Potential carriers are quarantined for months—like our pregnant narrator, Hazel Hayes, a redhead whose susceptibility to Blonde Fury is unknown. (Is red hair light enough to fear?) Schultz spins an eerie tale with perspective into our cultural attitudes about beauty, but when she spins too hard, the story dulls. **B** —*Isabella Biedenharn* E

Early Warning

Jane Smiley

NOVEL

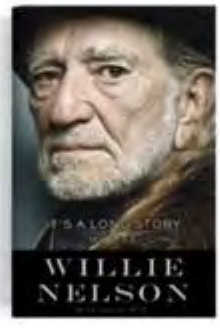
With this sequel to *Some Luck*—her first installment in this planned trilogy—Smiley continues to unspool the story of an American century, one chapter per year, seen through the lens of the Langdon family. *Early Warning* begins in 1953, and its pages take us into the early '80s. The family has multiplied and migrated from its home base of Iowa, and maybe because we travel far and wide, this middle installment doesn't have the same sharp focus as the first. But Smiley's deft narrative hopping is as impressive as ever, and her prose—whether it be about a near miss with the Jonestown massacre or a favored son dying in Vietnam—is as eloquent and poignant as ever. Here's to part 3. **B+** —*Sara Vilkomerson* E C A



Willie Nelson on God, Honky-Tonks & Going On the Road Again

At 82, **Willie Nelson** is still the busiest songwriting, moviemaking, spliff-rolling road dog in the business. And he's still telling tales: This week he'll release his seventh book, *It's a Long Story*. EW heads to the Texas Hill Country to get the full Nelson. —LEAH GREENBLATT

THERE'S MORE THAN ONE way to visit Willie Nelson in Texas. You can trek out to Abbott, a railroad-stop speck directly off the central interstate, and see where he was born and raised, playing football and picking cotton and, by his early teens, playing music for money in local honky-tonks and dance halls. You can ramble down Austin's Willie Nelson Boulevard, within spitting distance of the state's elegant capitol building, and pay your respects to the eight-foot bronze replica that holds sleepy-eyed court on a leafy corner. Or you can drive approximately 30 miles west of there, past wide-open stretches of scrubland dotted with signs for Sunday services and termite exterminators, and turn down a long rutted road that leads to a town called Luck. Luck looks like a movie set for an old Western, because it was



(for 1986's *Red Headed Stranger*): The rickety, weatherworn cluster of buildings—church, jail, Opry House—also features a stage where Nelson and a few dozen friends will be performing later that evening at his annual Heartbreaker Banquet. Right now, though, the man himself is nestled inside the cool dimness of his beloved tour bus, not smoking a joint.

Nelson is happy to talk about his well-earned reputation as the world's most famous weed enthusiast—in fact, the following night he'll ace "Pot Quiz" on *Jimmy Kimmel Live!*—but higher up on the agenda is a discussion of his upcoming memoir, *It's a Long Story: My Life*, out May 5. It's his fifth book of personal recollections (other titles include *The Tao of Willie: A Guide to the Happiness in Your Heart* and *Roll Me Up and Smoke Me When I Die: Musings From the Road*), and it might not be an entirely crucial addition to the Willie oeuvre. "I didn't need another book," he admits with a dry chuckle. "But they offered me too much money! My accountant, he said, 'You better take it.'... Honestly, I don't really care too much about writin' about myself. It's not a lot of fun."

None of that reluctance shows in *Long Story*, which brims with affectionate reminiscences of Nelson's childhood and semi-wayward youth, his turbulent marriages and career zigzags. And of course his raison d'être, music. "When I was growing up," he says, "it was all church and all music. I went to the Abbott Methodist Church every Sunday and we had singing conventions every week. The first song I learned to play, I think, was 'Amazing Grace.' " (Or maybe there were two *raisons*: "It didn't take me long to figure out that the girls like guitar players," the four-times-married father of seven says wryly.)

Nelson kept his Sunday attendance up, but by junior high he had begun performing in less godly spots: "Around six miles south of Abbott there's a town called West, and it had a whole string of beer joints and dance halls," he recalls. "So that's where I started out, playin' in the clubs.... When I was 12 or 13 years old I played rhythm guitar in a bohemian polka band in West Texas. That week I'd only made about 15 bucks pickin' cotton, [and] that night I made 10 whole dollars."

When the grandparents who raised him saw how much more he could earn in smoky bars than in the fields, they reluctantly gave their permission. But despite his popularity with local musicians—and the young ladies he affectionately calls "the prettiest flowers in all of Texas"—it was hardly a straight shot to stardom. Freshly wed out of high school and a father by age 20, he bounced around Texas, California, Oregon, and Washington working as

NELSON: GAB ARCHIVE/REDFERNS

Willie Nelson in the Air Force in the early 1950s

a radio DJ, selling encyclopedias and vacuums door-to-door, and trying to play his songs for whoever would have him. Even as his first marriage began to fall apart and the pressure of providing for a growing family sometimes grew overwhelming, quitting, he says, "never entered my mind. Success is all degrees, you know, and I felt like I was successful that first day I made 10 dollars playing music." He earned much more than that for a number of songs he penned, including "Crazy," the mournful ballad that Patsy Cline would go on to turn into one of country music's most iconic recordings. Still, mainstream fame eluded him.

Then, in the early 1970s, Nelson finally stopped trying to fit the clean-cut Nashville mold that had never quite suited him. He started running around with fellow country outlaws Hank Williams and Waylon Jennings, grew his hair long, and found a powerful New York record executive willing to let him cut songs in his own loose, stripped-down style. That's when the Nelson persona we know today solidified: part Texas gentleman, part Hiawatha-braided counterculture rebel, riding a wave of radio hits and movie roles and becoming one of the industry's most committed political activists in the process. (His massive Farm Aid concert, now in its fourth decade, remains a major draw.)

Long Story outlines all this with aw-shucks sangfroid, but it's obvious Nelson still cares a lot about his causes, and his audience. Now splitting time between the road, his ranch, and a home in Hawaii, he recently finished a country duets album with old friend Merle Haggard, due June 2. (Haggard calls, in fact, in the middle of this interview, which is clear only because the iPhone ID actually says "Merle Haggard" when it rings; Nelson just calls him "buddy.") He's also in the midst of shooting a fantasy adventure called *Waiting for a Miracle to Come*, co-produced by Bono, and he'll fly to Rome soon to shoot a cameo in the *Zoolander* sequel as a favor to his friend and Maui neighbor Owen Wilson.

And of course he'll keep playing his treasured guitar, Trigger, as long as he can. (The Smithsonian recently expressed interest in Trigger, should it need a new home.) Nelson has always been happy to perform wherever there's an audience, but he likes the mix of faces he sees at his shows today. "I think people understand each other more," he says. "The old and the young have kind of gotten together and look to each other; the hippies and the rednecks got together, drank a beer, smoked a joint, said, 'Hey, we're not that different, you know?' Things are better now." If Nelson runs out of time, though, he's got plenty of thoughts on reincarnation. How would he like to come back in his next life? "Somewhere I read that there will be a thousand years of peace on earth, so I'm waitin' for that," he says, then laughs. "It's overdue."

(From top) Nelson performing in 1970; with Bill Clinton at a concert in 2003

WILLIE'S WISDOM

Excerpted from *It's a Long Story*

ON WOMEN

"Fact is, I got along beautifully with members of the opposite sex my entire life—until I started marrying them."

ON CHOOSING WEED OVER LIQUOR

"Booze made me say s--- I shouldn't say and fight guys I shouldn't fight. Booze made me headstrong, violent, and dumb as dirt. Booze jacked up my ego and drowned out my humanity."

ON RAMBLING

"I'm a wanderer. I'm a rebel. I've always been that way. That was my nature. Maybe I didn't have the consciousness to see how some of my choices would cause havoc. Maybe I didn't want that consciousness."

ON RECORDING

"Simplicity is always the key. Get in there. Sing the song. Get out. I'm not big on a hundred takes and a thousand overdubs. My kind of singing isn't meant to be perfect. It's meant to reflect the imperfections of a human being like me."

MORE ON EW.COM Says the herbin' cowboy: "It's good for you." Take another trip on Nelson's tour bus and read our blazin' 1998 profile at ***ew.com/willienelson***.

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THE EW

Mother's Day

Gift Guide

Whether Mom's in need of an escape, a trip down memory lane, or just a few moments of peace and quiet (with wine, of course), we built the perfect bundles to bring her some much-deserved happiness. BY STEPHANIE SCHOMER

Transport Her...

Is a trek around the world a little outside your budget? You can still give Mom a break from the everyday with these global-inspired goodies.

1
Romance *and* time travel? Give the gift of both with **Outlander: Season One, Volume One**, now available on Blu-ray; $46

2
Paris in 3D in the Belle Époque comes with a book of images from the City of Light's most beautiful age, 3-D photo cards, and a stereoscopic viewer to whisk her away—if only momentarily—to the streets of Paris; $35

3
Try the World delivers a box of gourmet treats and ingredients from a different country every two months. The Marrakech pack serves up Moroccan delicacies from harissa to saffron to couscous; $50 per box, trytheworld.com

4
Help her plan her next voyage with Sloane Stationery's softcover **Jet Set, The Grand Tour, and World Domination notebooks**; $41 for a set of three, sloanestationery.com

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BERTOLLI

VIVA MOTHER'S DAY

Celebrity chef, television personality, cookbook author, and mom Antonia Lofaso inspires fans to bring the Italian love of food and family to the table. In honor of Mother's Day, she spoke to us about the importance of heritage and shared the perfect recipe to celebrate the holiday.

What role did preparing and sharing food play in your upbringing?

Being raised in an Italian household, every meal was an experience—a chance to appreciate this abundance and sense of family. Looking back, I realize how important those moments with my grandparents, parents, and siblings were. I learned so much about my family and our heritage through those meals.

How do you make mealtimes memorable?

First and foremost, by creating dishes people enjoy—something simple and delicious. I also like to start conversations by sharing something about myself. Being vulnerable and open does the same for my daughter and she opens up. That's what makes the moment memorable.

You shared a Mother's Day recipe with us. How does this dish stay true to the heart of authentic Italian cuisine?

It features phenomenal, simple ingredients done well. That's the beauty of Italian food. It's not over-thought; it's not over-fussed with. The heart of good food is allowing the ingredients to speak for themselves.

CAVATELLI WITH ENGLISH SPRING PEAS & SNAP PEAS

3 cups cavatelli
(Homemade: boil 3–4 minutes in salted water until pasta floats to top, drain; Boxed: follow instructions on package)
1/2 cup chicken stock
2 cups Bertolli® Garlic Alfredo sauce
Salt and Pepper
1/2 cup blanched english peas
1/2 cup blanched snap peas cut on an angle, 1/4 inch long
2T Bertolli® Extra Virgin Olive Oil
1 cup grated parmigiano reggiano
2T chiffonade basil*
2T chopped parsley
1 cup cleaned, trimmed pea tendrils

In a large 12 inch sauté pan, heat Bertolli® Garlic Alfredo sauce and chicken stock until it comes together. Season with black pepper and salt and add blanched peas, snap peas and olive oil. Add cavatelli and allow to cook in the sauce for about 2 minutes. Finish with the parmigiano reggiano and fresh herbs. Garnish with pea tendrils and serve. **SERVES 6**

*Visit VIVABERTOLLI.COM for an instructional video on how to chiffonade basil.

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150

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VIVA BERTOLLI

BERTOLLI

BRING TUSCANY TO YOUR TABLE

150 ANNIVERSARIO

VIVA Bertolli Tomato and Basil Sauce.
Turn spaghetti into a culinary Tuscan taste experience.
Made with luscious tomatoes and fragrant basil. Just top with freshly shaved Parmesan. Bellissimo. Create one of a kind pasta dishes with all of our classic sauces. For inspiration and recipes, like us on Facebook or visit VivaBertolli.com

Help Her Relax...

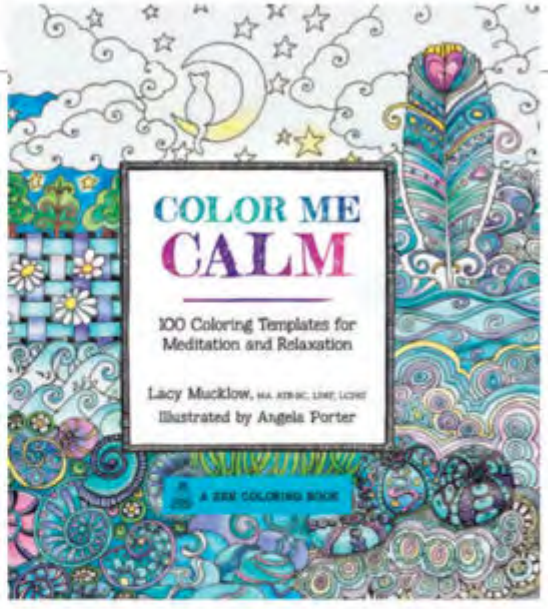
If there's one thing all mothers need, it's time to reset. Give her the priceless gift of tranquillity with these sure-to-please items.

1
A coloring book for grown-ups? Yes, please! **Color Me Calm: 100 Coloring Templates for Meditation and Relaxation** will channel her creative side *and* make her totally Zen; $17

2
She'll find her escape with B&O Play's **BeoPlay H2 headphones**, beautifully covered in a rose textile and guaranteed to deliver Bang & Olufsen's signature sound; $199, beoplay.com

3
Wilder Mind, the latest album from Mumford & Sons, ditches the banjos for an expansive rock sound—perfect for drowning out the stresses of the day; $15

4
Is there anything better than expertly curated wines delivered straight to your door? **Club W** will send Mom three bottles—based on her preferences—each month. Serve with a home-cooked meal to show her extra love; $50 per month, clubw.com



Take Her Back...

A bit of nostalgia never hurt anyone. Celebrate her memories by way of these old-school presents—with a modern twist.

1
Has 1960 ever looked so good? Season 2 of Showtime's **Masters of Sex**, now on Blu-ray, is a riveting (and, ahem, sexy) look at life in midcentury America; $66

2
Nothing pairs with a good TV binge like a throwback dessert. Tumbador Chocolate's Nostalgia collection includes these oh-so-tasty **Lil' Devils**; $30 for nine, tumbador chocolate.com

3
Crosley's **Nomad three-speed turntable** boasts a vintage briefcase-style design and can turn Mom's favorite vinyl into digital files via a USB cable; $200, crosleyradio.com

4
You can't lose when it comes to Ol' Blue Eyes. The **Ultimate Sinatra** four-CD set features Frank's signature hits, with recordings from 1939 all the way to 1979; $33

"SHAVING WITH SOAP AND WATER WON'T GET YOUR LEGS THIS SOFT AND SMOOTH!"

- Jana Kramer

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Visit lovepuresilk.com to enter!*

PureSilk®

Pure Silk Shave Cream contains aloe to moisturize your skin, giving you the smoothest, most touchable legs without irritation. Shaving with Pure Silk is the easiest way to *love your legs*!

*NO PURCHASE NECESSARY. LEGAL RESIDENTS OF THE 48 CONTIGUOUS UNITED STATES (D.C.) 13 AND OLDER. VOID IN AK, HI AND WHERE PROHIBITED. Ends 8/15/15. For Official Rules, prize descriptions and odds disclosure, visit http://pure-silk.com/jana.

Inspire Her...

Ah, books: the ultimate in foolproof gifts. Whether she's a foodie, a romantic, or a connoisseur of beach lit, we pick the perfect reads. —ISABELLA BIEDENHARN

1
Tug at her heartstrings with Nobel Prize winner Toni Morrison's **God Help the Child**, a wrenching tale of a mother and daughter's relationship, filled with rejection, forgiveness, and eventual redemption; $25

2
With her new thriller, **Jack of Spades**, Joyce Carol Oates thrusts us into the mind of successful mystery writer Andrew J. Rush, whose dark, twisted, and violent alter ego threatens to consume him as it grows more dominant; $24

3
Disappointed after finding her old diaries a bit boring, Heidi Julavits decided to experiment with the form again as a forty-something. **The Folded Clock** is the fruit of her labors, a meditation on aging, friendship, betrayal, art, romance, and ambition; $27

4
The Picnic is a gorgeously illustrated cookbook and a treasure trove of inspiration. In addition to its whimsically adorned recipes, there are instructions for solving picnic crises and tips on food presentation; $20

5
From Jane Smiley, **Some Luck** chronicles the life of an American family over three decades, from World War I to the prosperity of the 1950s. It's the first of three, so if Mom loves it, consider holiday shopping done: The second volume, *Early Warning*, was just published; $27

6
Alexander McCall Smith, author of the No. 1 Ladies' Detective Agency series, is back with a delightful retelling of a Jane Austen classic. In this version of **Emma**, our heroine returns from college to break into interior design; $26

7
The pastry chef/owner of New York's mouthwateringly divine Momofuku Milk Bar, Christina Tosi, shares her recipes for everything from citrus cookies to kale salad in her new cookbook, **Milk Bar Life**. Best delivered with a plate of sweets; $35

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IN A LAND OF MARVELS.
—JULES VERNE
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BRILLIANTLY CRISP DISPLAY • REMARKABLY THIN DESIGN
EFFORTLESS PAGE TURNING • LIGHT THAT ADJUSTS WITH YOU
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The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Happy to report that you didn't miss anything by skipping the Daytime Emmys.

Every time Chris Evans shaves his beard, an angel loses its wings.

Justin Bieber crashed a prom. Luckily, there wasn't as much damage as when he crashed that Bugatti.

Big Bird must be avenged.

Nikki Reed and Ian Somerhalder: the most notable vampire wedding since Liza Minnelli and David Gest

Woman claims Mila Kunis stole her pet chicken in Ukraine 25 years ago. Just let it go, Vera Farmiga!

Mariah Carey's new single "Infinity" is so '90s, it's already being rebooted on Netflix.

Stephen Hawking says Zayn could still be in One Direction in a parallel universe. But when asked about Ginger Spice, Hawking powered down.

We love *Melrose Place* reruns on Pop TV even more than Kimberly loves blowing up the apartment complex.

Bruce Jenner's moving, honest two-hour interview makes us forgive 10 seasons of *Keeping Up With the Kardashians*.

E L James' husband will write *Fifty Shades* movie sequel. Because that'll fix everything.

Supreme Court hears gay-marriage case, set to a soundtrack of Gaga, Katy Perry, and a late-'90s Whitney Houston remix.

Disco is coming back this summer, courtesy of Sia and Giorgio Moroder's "Déjà Vu."

Viola Davis to play Harriet Tubman in HBO movie. Also, Viola Davis to win Emmy for playing Harriet Tubman in HBO movie.

It's official: Zac Efron can wear anything.

Kristin Davis producing new elephant doc on Pivot, but honestly it's just Carrie, Charlotte, and Dumbo doing brunch.

Meet Jared Leto's Joker, the result of a freak accident between Macaulay Culkin and a Spike reality show about, like, tattoo parlors.

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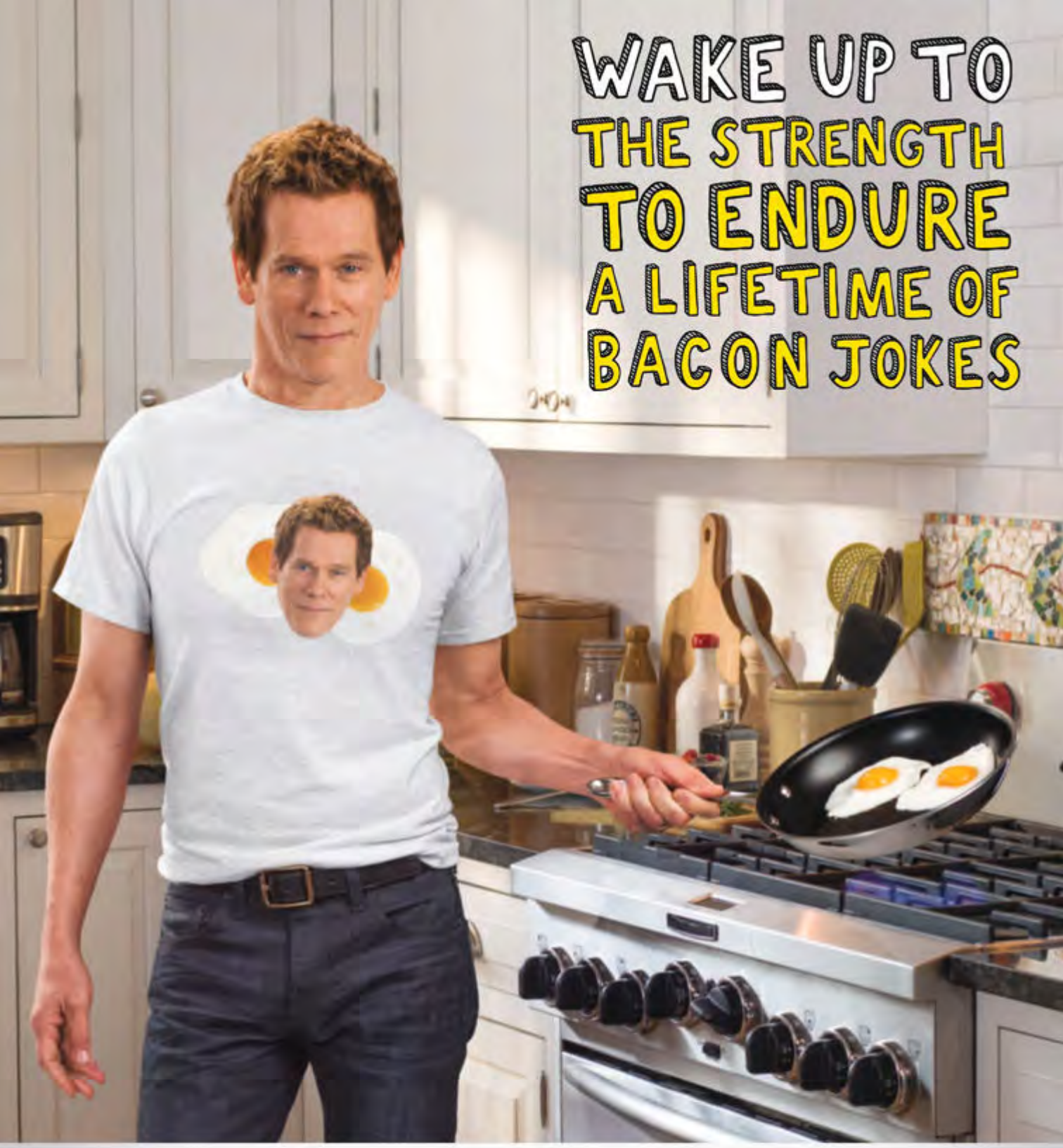

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